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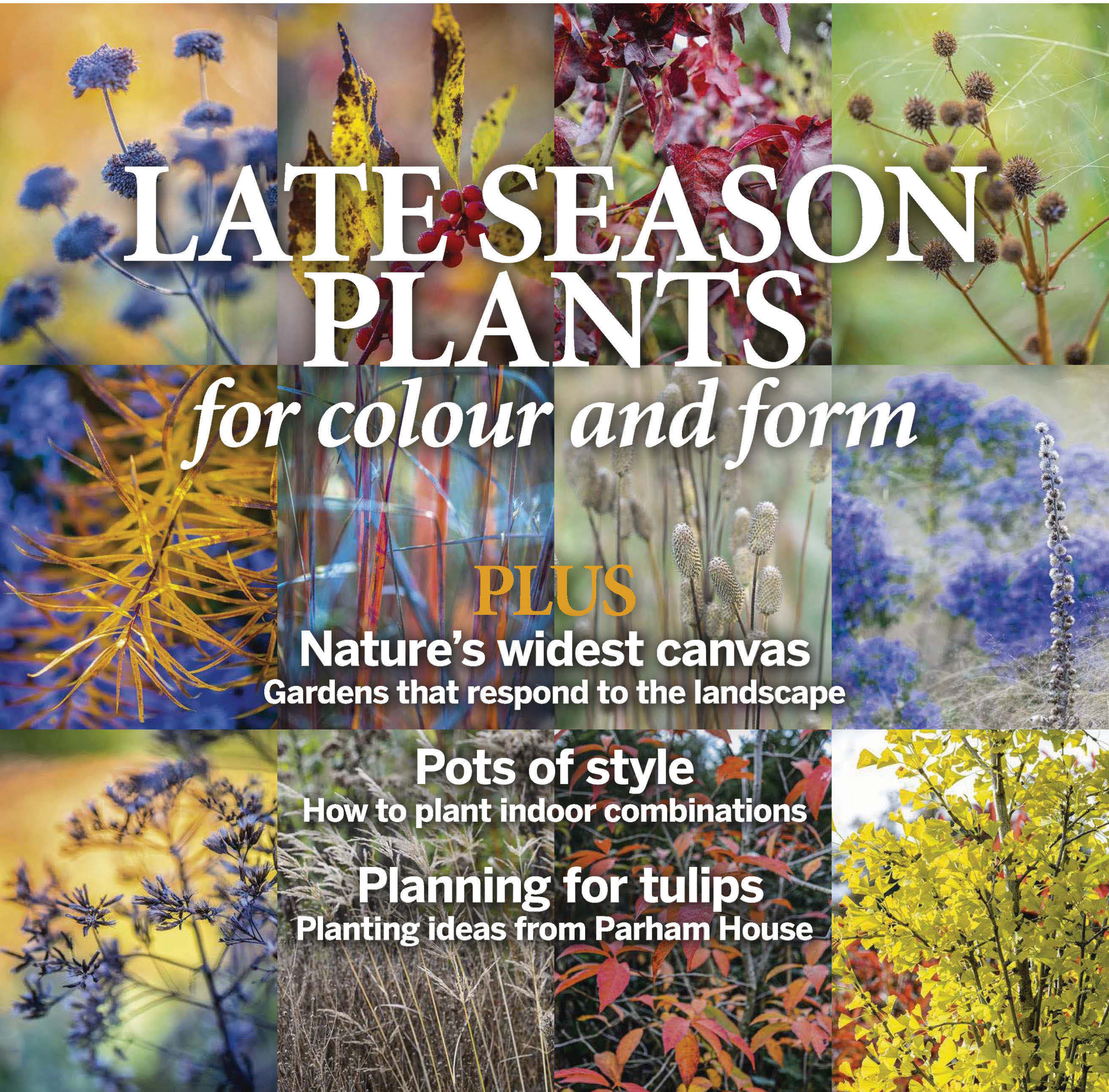
GARDENS ILLUSTRATED

NOVEMBER 2017



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editor's letter

From a young pine tree under a constellation of stars to a bright, snaking, fern path through a dark forest, the unexpected installations of artist Ellie Davies encourage us to see the familiar anew: to look again, but differently. It's a theme that runs throughout this issue of *Gardens Illustrated*. Ellie captures her work photographically, and it is breathtaking and beautiful in equal measure. Read about her work on page 72.

Dan Snow is an environmentalist who positions on-site or locally sourced rocks into striking new configurations that highlight the essence of a place. At Woodland Farms, Vermont, he also edited the surrounding woodland to highlight the remarkable, individual trees. Turn to page 78 to see what he makes of the wide New England canvas.

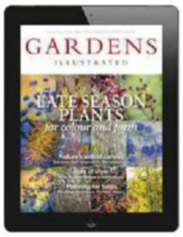
The garden of Susy and Coleman Townsend in Delaware has a similarly considered response to location. A series of five distinct meadows that increase in diversity as they near the house, each one has a self-contained aesthetic. The feature starts on page 32.

Plus, it's always inspirational to hear how an expert gardener sees a familiar plant in a different way. On page 20, Mat Reese, head gardener at Malverleys in Hampshire, continues the series Plantsman's Favourites with his pick of the best plants for November. He also includes tips on how to use them.

I hope you enjoy the issue,

Lucy

LUCY BELLAMY, EDITOR



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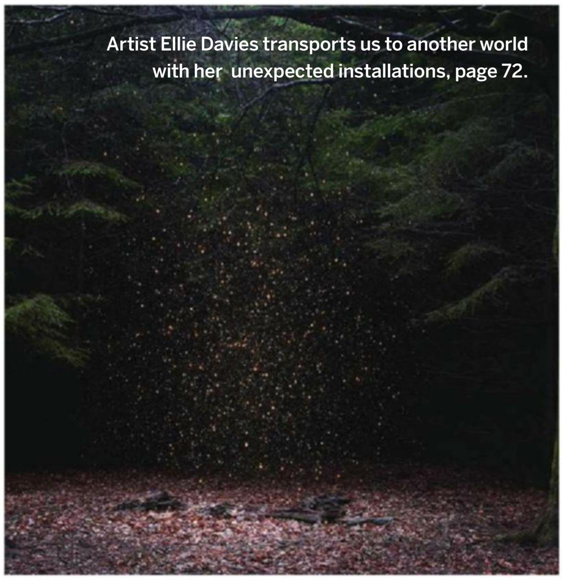
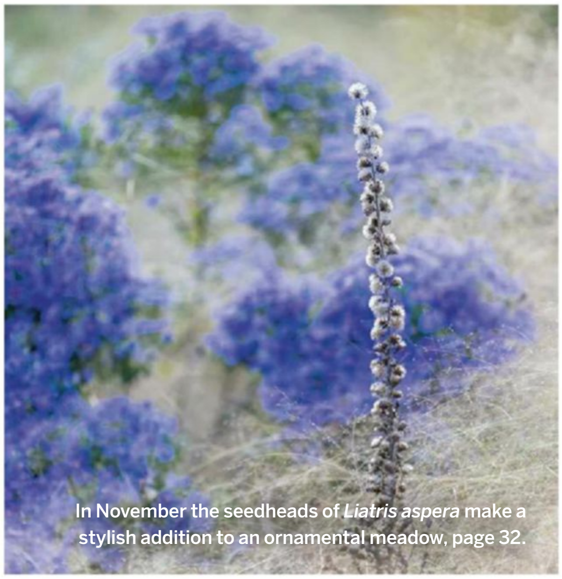


Artist Ellie Davies transports us to another world with her unexpected installations, page 72.



In November the seedheads of *Liatris aspera* make a stylish addition to an ornamental meadow, page 32.

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Garden designer, plantsman and columnist.

ELLIE DAVIES, ROB CARDILLO

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Photographs by
Rob Cardillo
Maayke de Ridder
Jason Ingram

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ROB CARDILLO, JASON INGRAM

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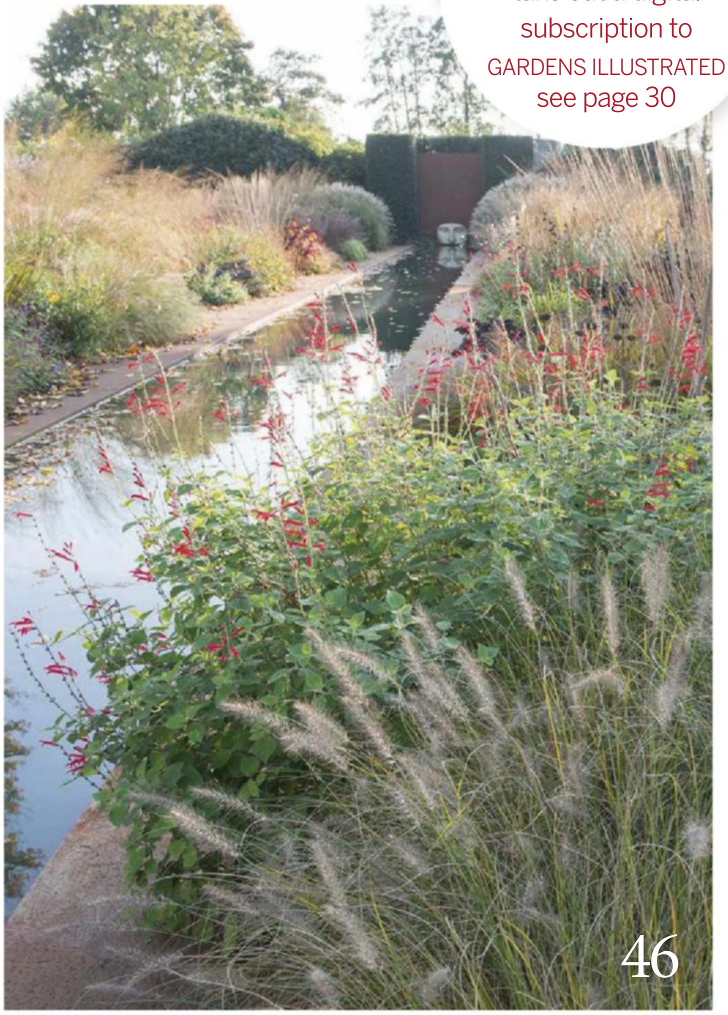

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ANDREW MONTGOMERY, MAAYKE DE RIDDER

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DEVELOP A PASSION FOR PLANTING DESIGN

At the **London College of Garden Design** our aim is to provide **world-class, inspirational garden designing training.** Our new **Planting Design Diploma**, launched in 2015, was created to enable professionals to develop their passion for plants by working with some of the very best designers and plants people.

Through practical workshops, inspirational lectures and visits the **Planting Design Diploma** explores contemporary and traditional techniques to support and develop your planting design skills. This is a unique course not found anywhere else in Europe, delivered over 30 days from January to June from our home in the **Royal Botanic Gardens at Kew**.

The course is led by **Andrew Fisher Tomlin, designer and Chartered Horticulturist**, and we are fortunate to have **some incredible specialist lecturers** including Rosy Hardy, Neil Lucas of Knoll Gardens, Tony Kirkham from the **Royal Botanic Gardens, Kew** and Nigel Dunnett from the **University of Sheffield**. Designer tutors include James Basson, Jo Thompson, Paul Hervey-Brookes, Ann-Marie Powell, Carolyn Willitts and Amanda Patton.

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Rosanna is a freelance journalist who has worked on national magazines for several years. She regularly writes on subjects relating to art history and design. Read her feature about artist photographer Ellie Davies' ethereal and enchanting woodland installations on page 72.

"Ellie makes trees and forests even more spellbinding than they already are. You're forced to appreciate them in a whole new light."

KINDRA CLINEFF

TOVAH MARTIN

Writer, author and houseplant enthusiast, Tovah is a keen gardener, both indoors and out. As a New Englander, autumn is her favourite season, and on page 78 she visits a garden in Vermont where a mountainous backdrop sets off stonework of epic proportions.

"Can you imagine the sensation when I rounded the bend and arrived at Woodland Farms? I felt like I'd slipped into a time warp."

ROB CARDILLO

Rob photographs gardens, plants and the people that love them for books, magazines and designers. Recent books include *Private Edens* and *The Art of Gardening*. On page 32 he visits a Delaware garden comprising a series of meadow-style areas in a subtle blend of colours.

"Exceptional plants, superb design, impeccable planting and gorgeous autumn sunlight made for an unforgettable morning."

SARAH YOUNG

Sarah is a printmaker, illustrator, maker and sometime puppeteer. Her latest venture is Atelier 51, a tiny but beautiful shop beneath her studio in Brighton, full of artists' and makers' work. She also finds time to illustrate our gardener cook column on page 25.

"I love the trust Garden Illustrated *shows in giving me a free rein each month, even if occasionally my ideas are a bit bizarre."*

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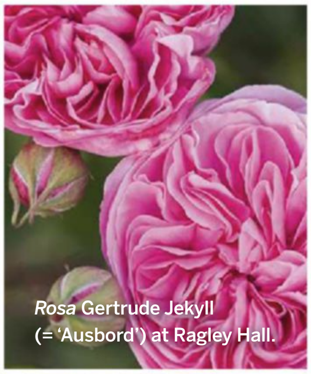
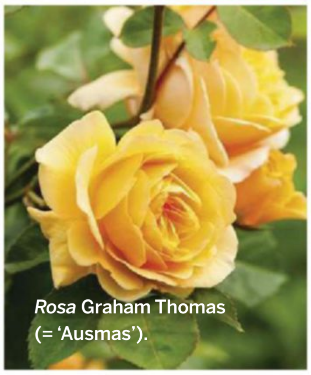
The Long Garden at David Austin Roses.



Rosa Gertrude Jekyll (= 'Ausbord') at Ragley Hall.



Rosa Graham Thomas (= 'Ausmas').

Rosa gallica 'Versicolor' in Coughton Court's rose garden.

17-20 June 2018

The English Rose Tour

Join us on a tour of some of Shropshire, Warwickshire and Worcestershire's finest gardens in celebration of the rose with Michael Marriott

TOUR LEADER
Michael Marriott has worked at David Austin Roses, designing and advising, for the past 30 years. He is an expert on all matters relating to roses, from the extensive range of cultivars and types to successful growing.

If you love the perfume of roses on an early summer's day and have always longed to discover more of this vast and varied genus, this four-day tour will let you indulge in all things rose related. You'll be welcomed into some wonderful gardens, not least of which is the outstanding **David Austin show garden** collection, plus a behind-the-scenes, private view of David Austin's own garden. Austin's expertise is world-renowned and his emphasis on roses with fragrance and old garden character has won him many devotees.

Also featured on the tour are **Powis Castle**, **Coughton Court**, **Ragley Hall** and **Wollerton Old Hall**, all fantastic gardens with abundant rose displays.

The tour includes a visit to tour leader Michael Marriott's own new garden and an opportunity to meet author and gardener Katherine Swift at her garden at **Morville Hall**, where she will talk about her forthcoming book, *A Rose for Morville*.

Join us on this fascinating tour to visit beautiful gardens, discuss the merits of underplanting roses, mulching, pruning, budding, training, and above all celebrate the rose: doyenne of the English garden.

BOOKING DETAILS

The price per person, based on two people sharing is £1,995 (a single supplement of £150 is levied by the hotel).

The price includes: three nights dinner, bed and breakfast at Brockencote Hall near Kidderminster; three delicious evening meals with wines at the hotel; plus four lunches, including a rose-themed lunch and an organic rosé wine tasting; all transportation from Shrewsbury Railway Station or from the hotel. The price does not include extras at the hotel, or travel insurance.

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Dig in

What's happening, where to go, what's in flower and what to buy this month

NEWS COMPILED BY ALYS HURN

WILCO VAN DIJEN

COURSE

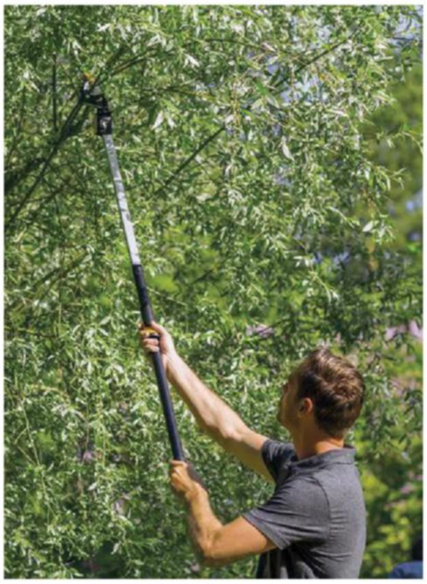
Learn from a plant master

Few designers have had quite so much influence on garden design over the past 20 years as Piet Oudolf. Hosted by Oudolf and plantsman Noel Kingsbury, Planting the Piet Oudolf Way is an online course run by Learning with Experts, in association with *Gardens Illustrated*, that will give students a rare personal insight into Oudolf's planting approach. Suitable for both beginners and design professionals, the course includes video tours of Oudolf's own garden and studio, advice on plant combinations and structure, and expert feedback on assignments that students can complete at their own pace. *Gardens Illustrated* readers who sign up for the course can enjoy a 20 per cent discount on the normal cost of £250 by using the code ILLUSTRATED on payment. **learningwithexperts.com**

WALLPAPER DESIGN

Novel print

Plants found in the garden at the Parsonage at Haworth, the Yorkshire home of the Brontë family, have inspired a new wallpaper print by artist Hannah Nunn. Charlotte's Garden was commissioned by the Brontë Parsonage Museum for the Brontë 200 project, which over the next three years is celebrating the bicentenaries of the births of the four Brontë siblings. The design features alliums, hellebores, forget-me-nots, tulips, fritillaries and ferns, all of which would have been at their best in April, the month of Charlotte's birth in 1816. Available in three colourways – Inkwell, Mist (shown) and Heath – it costs £69 for a 10m roll. **hannahnunn.co.uk**



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WHAT TO PLANT NOW

Full of flavour

There are plenty of garden jobs to do this month, including planting out garlic to harvest next summer. Colin Boswell from The Garlic Farm on the Isle of Wight recommends *Allium sativum* 'Early Purple Wight' and 'Provence Wight' to plant now. "Planting in autumn will give your garlic its best opportunity to make good roots before spring," he says. "Dig to at least a spade's depth. Incorporating well-rotted organic matter to improve heavy soil is beneficial, but avoid strong, fresh dung as it can provide an excess of nitrogen. And don't be tempted to crack garlic seed bulbs into cloves until the day of planting; it will only stimulate them into growth too early." Prices start at £5.95 for two bulbs. **thegarlicfarm.co.uk**

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Organic seed supplier Chase Organics has been granted a Royal Warrant to HRH The Prince of Wales. To commemorate the honour, the company has issued a limited-edition celebration pack of its dwarf French bean 'Royalty'. The stringless beans are packed with flavour and the purple pods turn green when cooked. £1.98 for 75 seeds from **organiccatalogue.com**

COURSES

Learn with nature

Thrive, the charity that uses gardening to transform the lives of people with disabilities or ill health has launched a series of short online training courses aimed at gardeners and health professionals who want to learn more about using horticulture as therapy. The courses, which include The Principles of Social and Therapeutic Horticulture, and Goal Setting in Green Care, use film and virtual-reality presentations for an interactive learning experience. For full details visit **thrivelearn.org.uk**

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There were lots of things we wanted to do to the house but this was the one thing that we felt everybody benefited from. Having the pond has made a big difference to the way we use the garden. We all love it."

Nigel & Mandy Keene *Basingstoke*

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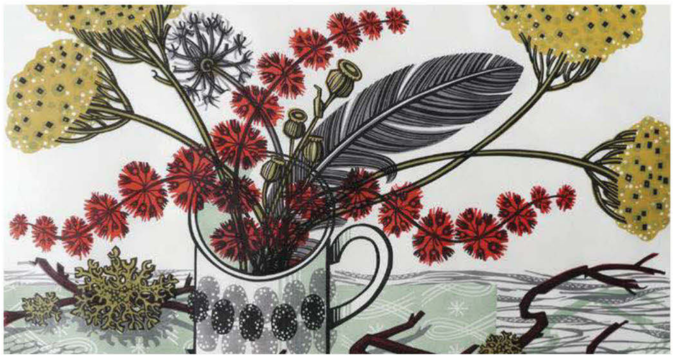
CRAFTSMAN

Natural charm

Master basketmaker Joe Hogan is a talent to watch. He makes exquisite baskets from materials he's grown or found himself and works with more than 20 different types of willow that grow around his studio in Loch Na Fooey, Ireland. This striking *Bog Wood Vessel* is made from bog pine and dried willow that has been left un-peeled to display the soaked and seamed surface of the wood. Something to treasure. £4,000 from **thenewcraftsmen.com**



MAKE A DATE

Look out for the 2018 calendar from printmaker Angie Lewin, which features 12 of her limited-edition prints, inspired by time spent on the Norfolk coast and in the Scottish Highlands. Published by Flame Tree, the calendar is available from independent retailers for £9.99.

Diary

Integrating and using bulbs at Great Dixter, with head gardener Fergus Garrett.

- **Plant Propagation**
Gain the knowledge and confidence to propagate a wide variety of plants on this half-day workshop. 1 November, 10am-12.30pm. £34. Barnsdale Gardens, The Avenue, Exton, Oakham, Rutland LE15 8AH. Tel 01572 813200, barnsdalegardens.co.uk

- **Winter Interest and Structural Planting**
Find out how to incorporate trees and shrubs into the garden and how to use their structure and characteristics to create winter interest alongside grasses and evergreen perennials. 15 November, 10am-3pm. £50. Woottens of Wenhaston, The Iris Field, Hall Road, Wenhaston, Suffolk 1P19 9HF. Tel 01502 478258, woottensplants.com

- **Seed Collecting, Cleaning and Storing**
Make the most of the seeds in your garden and learn how to collect, clean and store them with Aberglasney Gardens' head gardener Joseph Atkin. 16 November, 10am-3pm. £55. Aberglasney Gardens, Llangathen, Carmarthenshire SA32 8QH. Tel 01558 668998, aberglasney.org

- **Planning Your Organic Garden**
Learn the basics of crop rotation and ground preparation, and get expert advice on how to grow both edibles and ornamentals organically on this one-day course. 16 November, 10am-4pm. £60. Garden Organic, Ryton Gardens, Wolston Lane, Ryton-on-Dunsmore, Warwickshire CV8 3LG. Tel 024 7630 3517, gardenorganic.org.uk

- **Integrating and Using Bulbs**
Discover how head gardener Fergus Garrett uses bulbs at Great Dixter, and what you should consider when buying bulbs. 20 November, 10am-4.30pm. £110. Great Dixter, Northiam, Rye, East Sussex TN31 6PH. Tel 01797 252878, greatdixter.co.uk

- **Plant a Tree for Free**
Volunteer to help the Wildlife Trust replace 200 ageing and storm-damaged silver birches across nine acres of broadleaf woodland at Harmer's Wood near Liverpool, and have your name recorded for posterity on an individual tree. 25 November, 11am-4pm. Harmers Wood, Helsby, Cheshire WA6 9AF. wildaboutgardensweek.org.uk

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Gardens of the French Riviera

Each of our two Riviera tours comes with its own distinct signature — in February, we enjoy some fruity fun at the Menton Lemon Festival, while in May, on our visit to the International Rose Festival, everything will be coming up...well, roses! Whichever you choose, you'll be assured of chic cities and ravishing gardens along the way.

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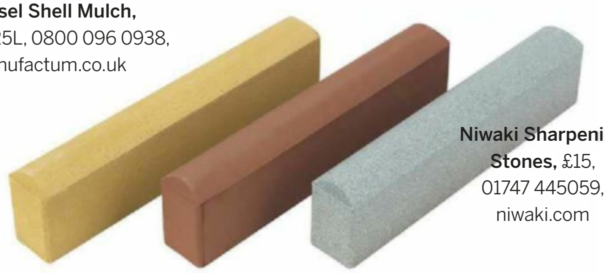

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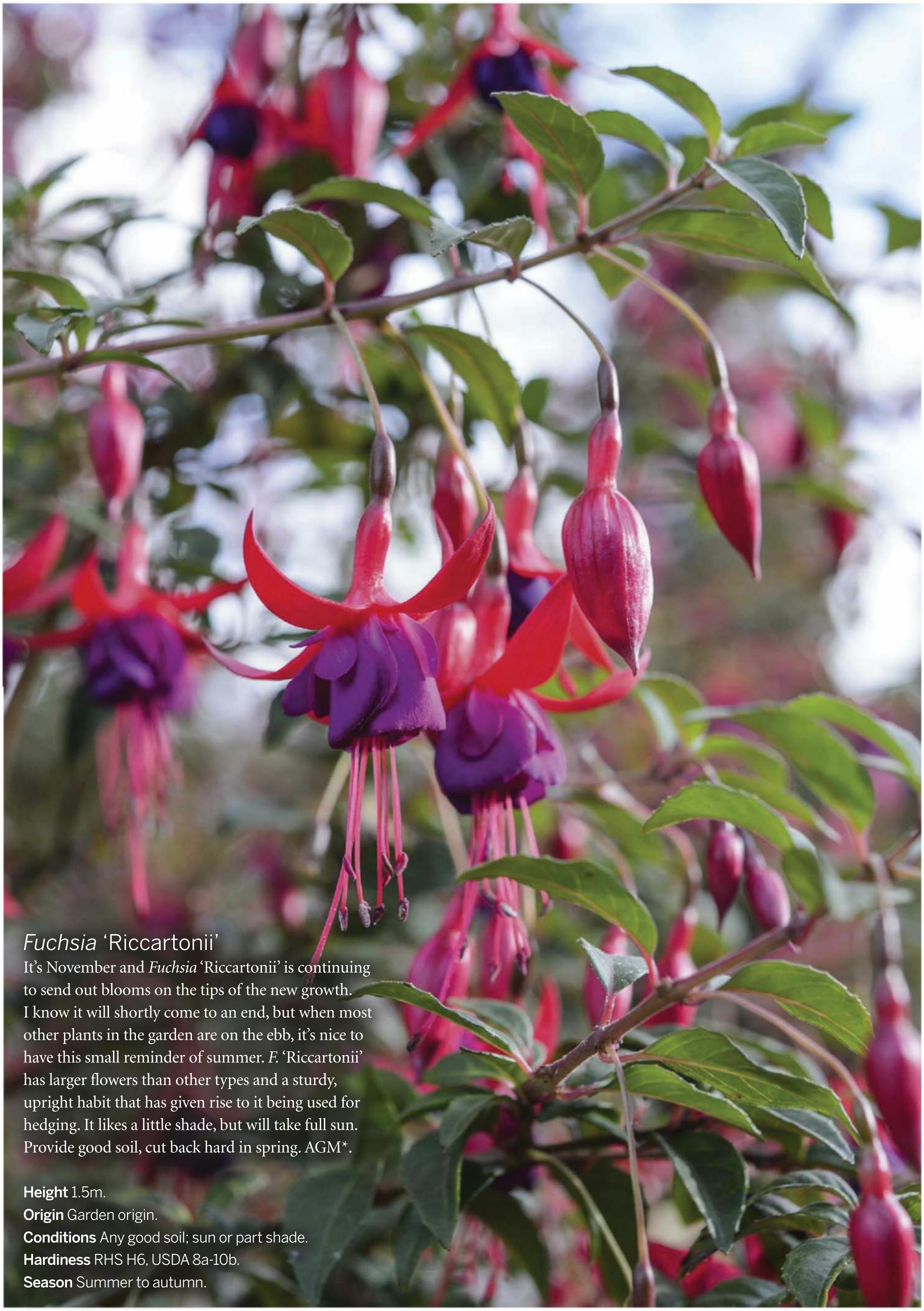


Fuchsia 'Riccartonii'

It's November and *Fuchsia* 'Riccartonii' is continuing to send out blooms on the tips of the new growth. I know it will shortly come to an end, but when most other plants in the garden are on the ebb, it's nice to have this small reminder of summer. *F.* 'Riccartonii' has larger flowers than other types and a sturdy, upright habit that has given rise to it being used for hedging. It likes a little shade, but will take full sun. Provide good soil, cut back hard in spring. AGM*.

Height 1.5m.
Origin Garden origin.
Conditions Any good soil; sun or part shade.
Hardiness RHS H6, USDA 8a-10b.
Season Summer to autumn.

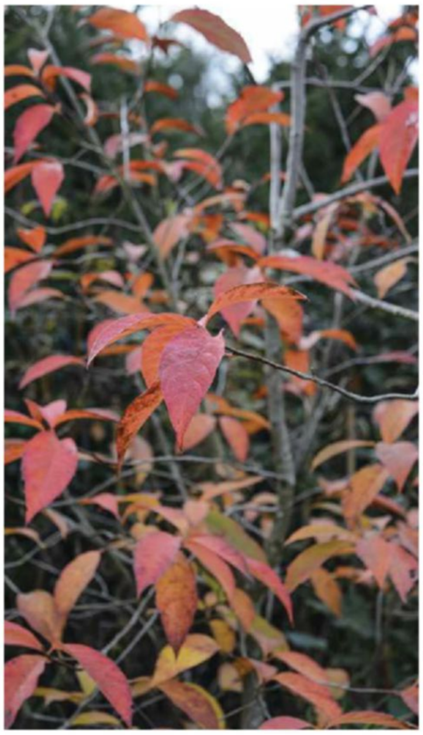
ANDREW MONTGOMERY

November plants

As cold weather approaches, Mat looks to plants that keep flowering, or hold on to their russet foliage, into the last embers of autumn

WORDS MATTHEW REESE PHOTOGRAPHS JASON INGRAM

Mat Reese
is head gardener at Malverleys, a private garden in Hampshire.



Nyssa sinensis

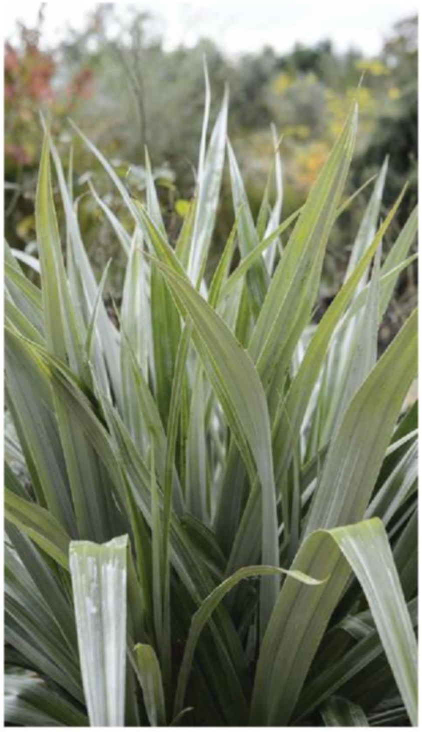
The Chinese tupelo, unknown to many gardeners, will make a handsome tree growing to more than 10m when given the space. From October to November the dark-green leaves develop brilliant orange and red hues. It can also be used in the border. Once established, cut it back to a frame to keep it in proportion with a smaller space. Plant in any good soil that doesn't get too dry and it will make a pyramid-shaped tree. Though quite similar to *N. sylvatica*, on good forms the foliage is larger and has more presence.

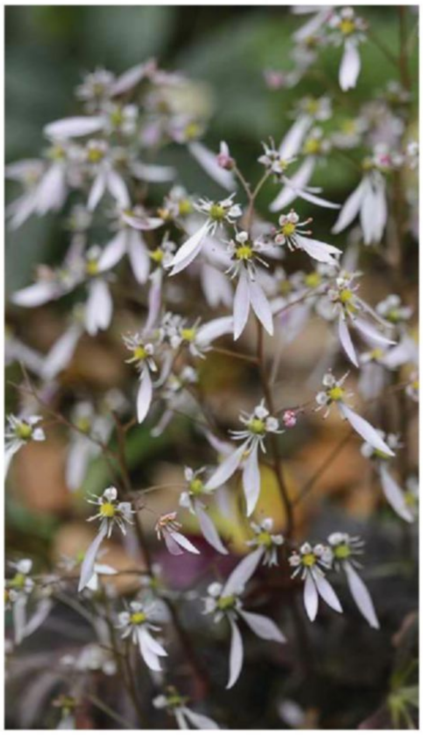
Height 10m.
Origin China, Vietnam.
Conditions Neutral to acidic soils; prefers full sun.
Hardiness RHS H5, USDA 7a-9b.
Season Summer to autumn.

Astelia chathamica

A. chathamica makes a bold statement in the garden and looks particularly good when positioned at the front of the border. From a tight crown, the sword-shaped leaves jut impressively skywards – the longer leaves fold at the tip – and the whole ensemble gives an impression of movement and drama. It hails from New Zealand's Chatham Islands and is adaptable to shade or sun. It will tolerate dry conditions, but not saturated soils. It is worth insulating the base with old fern fronds to protect it from extreme cold in the winter. AGM.

Height 1m.
Origin Chatham Islands, New Zealand.
Conditions Any rich soil that is not saturated; full sun or part shade.
Hardiness RHS H3, USDA 8b-11.
Season Year round.



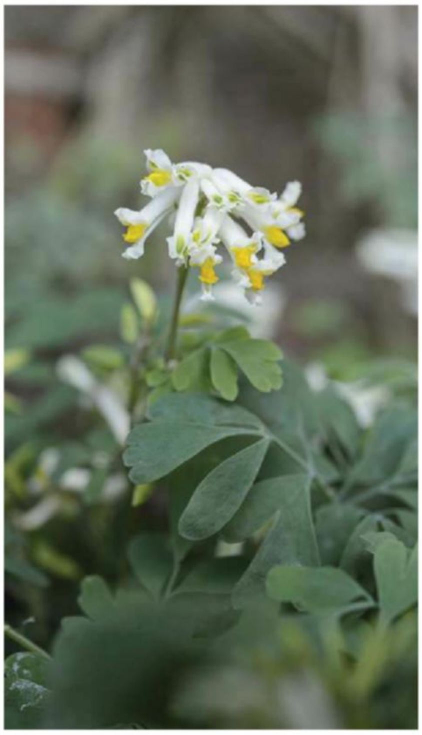


Saxifraga 'Silver Velvet'

This small, deciduous saxifrage makes a good pot plant, but is also perfect for those difficult shady corners where neatness is sought. It makes small rosettes of rich burgundy, scalloped leaves marked with silvery variegation. Flowering occurs surprisingly late – in November – when numerous small, white, zygomorphic flowers are produced in loose sprays and held just above the foliage. Although it does best in moist, well-nourished soil, it can take dry conditions once established. Protect against vine weevil.

Height 10cm.
Origin Garden origin.
Conditions Well-drained humus-rich soil; sun or shade.
Hardiness RHS H4, USDA 6a-8b.
Season Autumn.

* Holds an Award of Garden Merit from the Royal Horticultural Society.



Corydalis ochroleuca

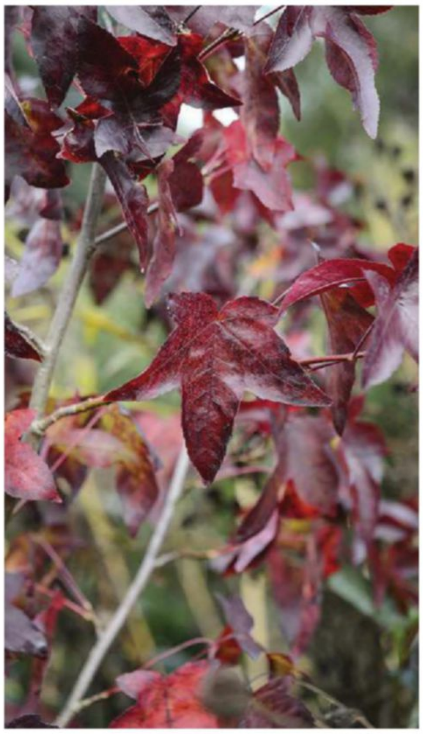
This delicate opportunist will find its way through the garden, seeding into out-of-the-way nooks between paving and in walls, or under the skirts of shrubs. It has a long season and will flower from spring until the frosts of winter cut it down. The small blooms are composed of a slender white tube with a yellow inner petal at the mouth. The flowers are held in loose sprigs just above mounds of ferny foliage. Plants can be short lived, but will self-seed, and do best in a woodland environment on a lighter, free-draining soil.

Height 30cm.
Origin Europe.
Conditions Any rich soil that is not saturated; full sun to shade.
Hardiness RHS H5.
Season Spring to autumn.

Mahonia eurybracteata subsp. *ganpinensis* 'Soft Caress'

'Soft Caress' was the Chelsea Flower Show Plant of the Year in 2013. It is quite different to most other mahonias with spineless foliage and a compact growth habit. It makes a dense evergreen shrub with fine, delicate, pinnate leaves and trusses of small, yellow flowers in autumn. The foliage is quite distinct and makes a good contrast with large-leaved shrubs. Plant in humus-rich soil – moist but not saturated – and in a sheltered site protected from northeasterlies. If it gets leggy, hack it back in spring and feed.

Height 1.5m.
Origin Garden origin.
Conditions Humus-rich soil; sun or shade.
Hardiness RHS H4, USDA 7a-9b.
Season Year round.



Liquidambar styraciflua 'Penwood'

This notable wine-red form was chosen from a batch of more typical amber and crimson seedlings by Doug Harris in 1985. He noted that this form held on to the foliage longer into the autumn – to late November or early December. He named it for his nursery, Penwood. The glossy foliage of *Liquidambar* is palmately lobed, similar to that of some of the maples, but is held alternately on stiff twigs. This large pyramidal-shaped tree is best grown in rich, moist soils. AGM.

Height 10m.
Origin Garden origin.
Conditions Good fertile soil, acid to neutral; full sun or part shade.
Hardiness RHS H6, USDA 6a-9b.
Season Autumn.

Places to visit

Recommended gardens to visit in Japan and an exotic garden closer to home

November is one of the easier months in the calendar to escape the garden and explore other gardens overseas, and Japan offers some of the most exquisite. The **Daitoku-ji temple complex** is one of the finest. It is more a collation of small, sub-temple gardens – 22 to be precise – and the attention to detail, the use of materials and management of small spaces is second to none. If you go in November be sure to visit **Obai-in**, one of the sub-temples and one of Japan's finest gardens, which is only open each year for a limited period in November. The complex also includes the notable **Daisen-in temple**, home to another unmissable garden. 53 Murasakino Daitokujicho, Kita Ward, Kyoto, 603-8231

Chrysanthemum Festival.

ISEBOX

Calamagrostis brachytricha 'Mona'

Too many grasses can overpower an English garden and they should be used in moderation. This grass is particularly pretty and has soft mauve-tinted flower heads in late August and September. En masse they cast a soft haze just above the typical grassy foliage and mix well with *Erigeron annuus* or *Agastache* 'Black Adder'. In autumn, the seedheads age to a pale straw colour and look beautiful backed by the setting sun. Grasses should be planted in spring and cut down to the ground in winter.

Height 1.4m.
Origin Garden origin.
Conditions Humus-rich soil; full sun.
Hardiness RHS H6, USDA 8a-10b.
Season Late summer to autumn.

Glandularia 'Sissinghurst'

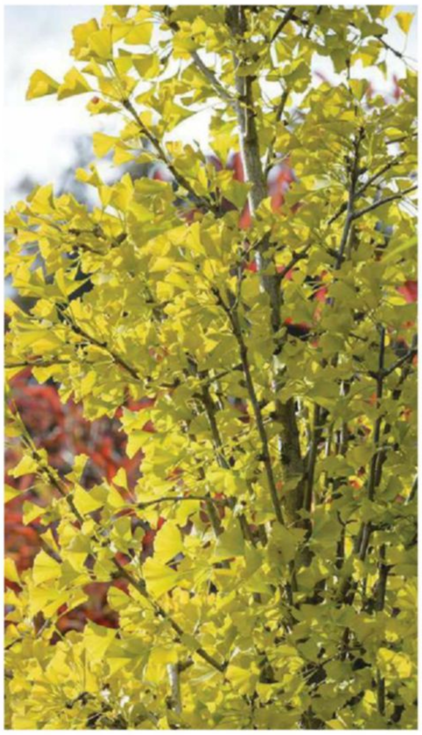
'Sissinghurst' is an older cultivar that has held its own for quite some time, even with the recent influx of new selections. It produces clusters of hot-pink flowers on loose, scrambling plants. The flowers are produced from summer through the autumn and look particularly good when married with silver-greys, such as *Helichrysum petiolare*. It does best in a pot and the flowers are self-cleaning, so no deadheading necessary. It is important to feed them through the growing season with a phosphate fertiliser to keep them flowering. AGM.

Height 20cm.
Origin Garden origin.
Conditions Well-drained soil; full sun.
Hardiness RHS H3, USDA 5a-9b.
Season Summer to autumn.

Ginkgo biloba

The beautiful maidenhair tree is wonderful for the garden, and comes into its own in autumn when the pea-green foliage turns a crisp buttercup yellow. In cold, still weather it will hold the colourful foliage for weeks before decorating the ground with a carpet of golden leaves. Plant in good soil and avoid waterlogging; otherwise it's tolerant of drought and pollution. There are many dwarf or slow-growing forms available for small gardens, and if you have ever visited Central Park, New York, in autumn, you'll know to avoid the female trees – as their golden plum-fruit has an unpleasant smell.

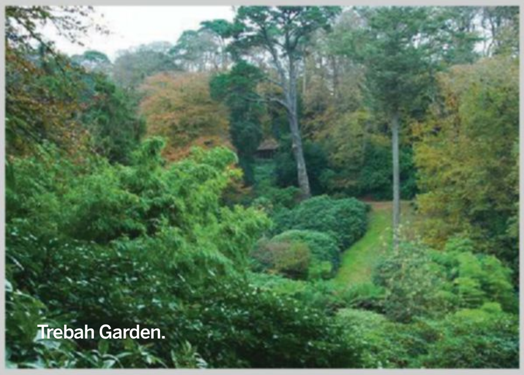
Height 30m.
Origin Southern China.
Conditions Any rich soil; full sun.
Hardiness RHS H6, USDA 3a-9b.
Season Autumn.



Japan. Tel +81 (0)75 491 0019, japanesegardens.jp/gardens/famous/daitoku-ji-and-daisen-in.php

If you are lucky enough to be visiting Japan this month then you shouldn't miss the chance to visit the **Chrysanthemum Festival** (1-23 November) at UNESCO World Heritage Site Sengan-en, where you can see 15,000 chrysanthemum blooms against the backdrop of the active volcano Sakurajima. 9700-1 Yoshino-cho, Kagoshima City, 892-0871 Japan. Tel +81 (0)99 247 1551, senganen.jp

Closer to home **Trebah**, on the southern slopes of the Helford estuary, will be thriving in the warmer Cornish autumn. It has a wonderful collection of exotics, palms, gingers and hardy bromeliads – many of which are found nowhere else in the UK outside these mild Cornish gardens. The milder weather also means autumn colour forms a little later here and, although it is close to the sea, it lies in a sheltered valley that makes the most wonderful climate for plants and people. Trebah Garden, Mawnan Smith, nr Falmouth, Cornwall TR11 5JZ. Tel 01326 252200, trebahgarden.co.uk



Trebah Garden.

CAROLE DRAKE / ALAMY STOCK PHOTO

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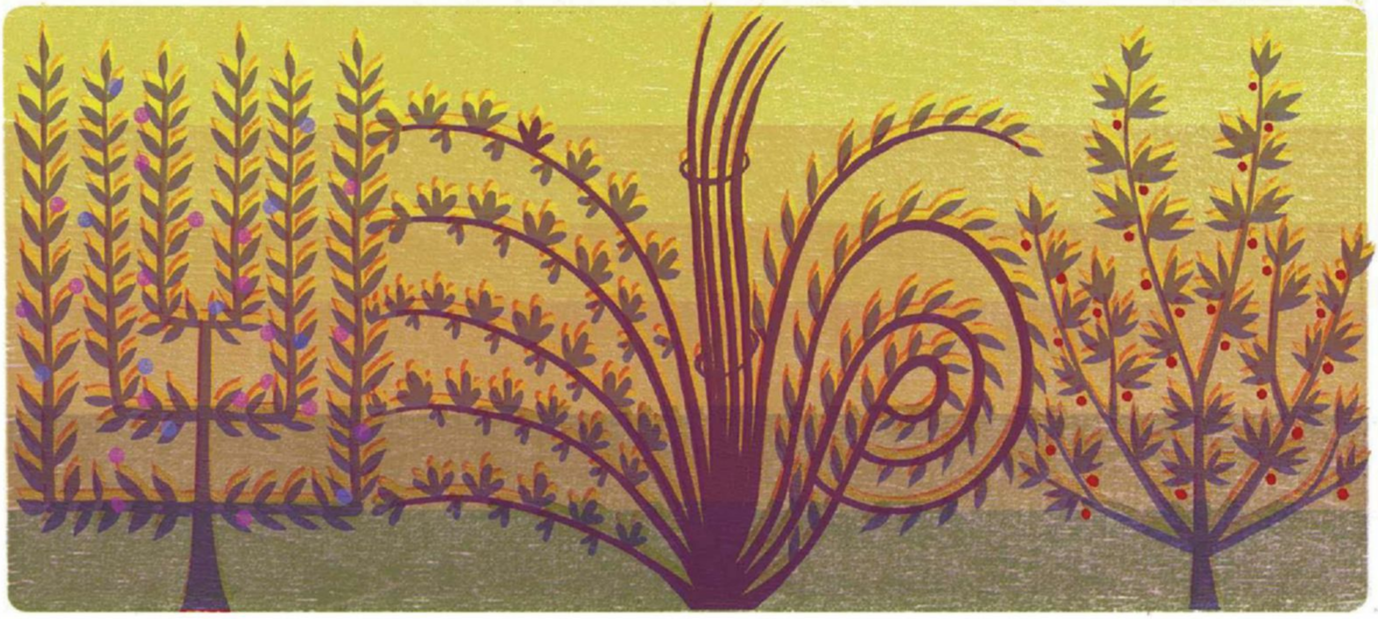


IN THE GARDEN

Jojo takes inspiration from a long-established kitchen garden as she considers how to train fruit in her narrow back garden

WORDS **JOJO TULLOH** ILLUSTRATIONS **SARAH YOUNG**

Tapeley Park is a country house in north Devon set on the top of a hill, with far-reaching views of the Taw-Torridge Estuary, right out to where Atlantic waves break against a ship-wrecking sand bar. A home since the 14th century, but rebuilt in 1704, the house has been in the hands of the Christie family, who also own Glyndebourne, for the past 200 years. The gardens hold many delights: a lake and woodland garden created in the 19th century; a domed, brick ice house; the gravestones of Lady Rosamund Christie's beloved pugs; and the terraced, Italian garden that she commissioned in 1894.

Not least of these is a walled kitchen garden run on organic principles by the current owner, Hector Christie, who, inspired by horticulturist Robert Hart, began the now well-established permaculture garden in 1990. Lining the central paths of the walled garden are several ancient espaliered apple trees – blackened, gnarled and knotted, yet still productive. These venerable old trees, ageing slowly and gracefully, are a record of decades of husbandry and lend a feeling of permanence. To grow espalier trees successfully, you need to train their limbs to grow horizontally, which takes years, plus a fairly high degree of skill. But the principles of controlling and directing growth can be adapted to smaller, newer gardens by using a variety of more vigorous-growing fruiting plants whose serpent-like growth would otherwise rage out of control.

If you want productive and beautiful shapes in the garden you can use grapevines such as *Vitis labrusca* 'Concord' to create fans, or grow them as cordons (two horizontal limbs with verticals evenly spaced) to border beds or paths. You can also train vines along wires strung from overhead to create a green room. For shadier corners of the garden, where soil is less good, try these two trailing berries: *Rubus phoenicolasius*, the Japanese wineberry, with its eye-catching reddish stems; or *Rubus occidentalis*, the American black raspberry, with its distinctive bluish-white stems and jewel-bright berries. Both these attractive plants need to be restrained.

As trailing berries fruit on last year's canes, the new and old canes need to be kept separate to keep pruning simple. This can be done by tying up the young canes in summer in a central bundle, which can then be fanned out and trained along wires, and the old canes cut down. As well as fans you can also make spiral or wave patterns. Now, as the garden dies back, is a good time to plan where best to grow these plants and put in supporting posts and wires.

WHAT TO DO NOW

Planting a hardy, early broad bean cultivar, such as 'Aquadulce Claudia,' now means the first pale-green pods can be picked in mid June. Though extreme frost or waterlogging may still fell them, it's a risk worth taking. By the end of July, when the plants have finished harvesting, cut them down at ground level, so that the nitrogen-fixing nodules, found on the beans' roots, stay in the soil.

Your number one job in the vegetable garden now is to maintain the health of the soil, so cover your beds with a thick layer of organic material (compost, rotted manure, seaweed) and allow the earthworms to do their work. With help from bacteria and other micro-organisms, the worms feed on the organic material and convert it into humus, improving soil structure and drainage.

IN THE KITCHEN

November is a time for comfort food, and for Jojo, nothing matches the contentment brought by home-made pastry with a sticky filling

In the days when travellers moved around by horse or carriage and had to carry their food with them, pastry (as a lid or a wrapping) was a useful means of transporting sloppier fillings. If you want a whole day at work in your garden, without the bother of cooking, making portable, sustaining food is a good idea. Both these recipes require shortcrust pastry, which I urge you to make yourself. Ready-made is fine if time is short, but cannot be compared with crumbling, golden shortcrust, made with good butter and some dexterity. Home-made pastry is an act of love, a way of showing that you care enough to make an extra bit of effort. In our house the arrival of pie – either savoury or sweet – never fails to smooth over tempers made fractious by school or work. Life is sometimes a grind, but there is always pastry. If you need help to get your plot ready for winter, food is a good lure. Gather your friends for an afternoon of leaf-raking and reward their efforts with these pastries.

RECIPES

Whether you use this pastry to make sweet apple turnovers or, the same rules apply: keep everything as cold as possible and handle the dough lightly. This will make enough shortcrust pastry for 6-8 turnovers or pasties (see recipes below).

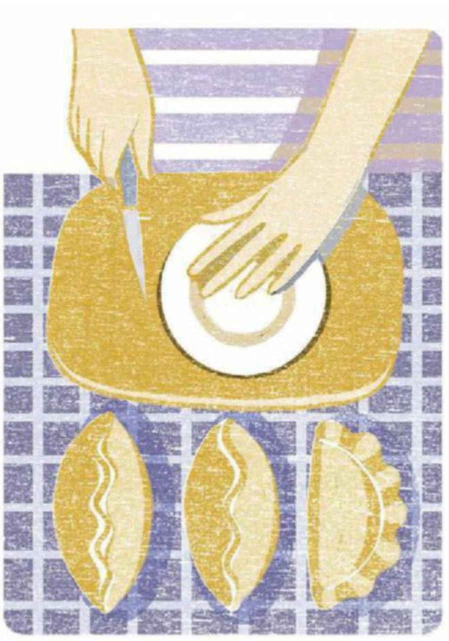
Pastry

- **300g plain flour**
- **175g unsalted butter**
- **6tbsp, approx, very cold water mixed with a squeeze of lemon juice**
- **Pinch of sea salt**

Weigh out the flour and butter into a bowl. Cut the butter into the flour to make small cubes. (Making the butter floury stops it from melting.) Mix and cover the bowl, then place it into the fridge to get extra cold. After 10-15 min, remove it from the fridge and rub the butter in with your fingertips. Add the salt. When the mixture resembles coarse sand, add the water, mixing and chopping the pastry with a table knife. When it starts to cohere, quickly draw the mixture together and shape into a ball. Cover with cling film. Massage briefly through the cling film, then place in the fridge to chill for 30 min.

Apple turnovers

Cutting the apple into cubes, then sealing it into the pastry shell, allows it to 'steam,' so it doesn't need to be pre-cooked. If made well, the pastry should contain the sticky filling, but shatter delightfully when you bite into it.



- **2 medium cooking apples (approx 400g weight when peeled and cubed)**
- **3tbsp sugar**
- **Little lemon zest**
- **1 egg beaten with a little milk**

Preheat the oven to 200°C/Gas 6. Toss the apple cubes with the sugar, grate in 1tsp of lemon zest, and stir.

Take the pastry out of the fridge, and roll out on a floured surface to around 4mm thick. Using a saucer as a template, cut circles of pastry. Place 2tbsp of filling in the centre, brush a little egg wash around the edge of the circle and fold over, pinching the sides together. If the edges get slippery, dip your fingers in a little flour. Line a baking tray with parchment and space the turnovers out so they don't touch. Make a tiny slit in the top to prevent them from exploding, and brush with egg wash. Cover and chill again for 10 min if you have time, then bake for about 20 min until golden brown. Allow to cool on a rack.

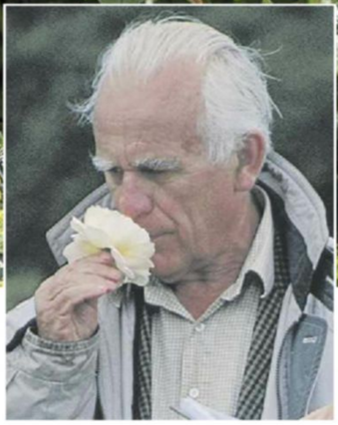
Spiced pumpkin pasties

This recipe can be adapted to various fillings. Replace the spices and aromatics with dill and feta to add a twist to the pumpkin, or try a mixture of ham hock, leeks and peas.

- **400g pumpkin or squash, cut into 1cm cubes**
- **2 bay leaves**
- **Pinch of turmeric**
- **Sea salt**
- **1 onion, finely chopped**
- **1tsp ginger, finely grated**
- **1 clove garlic, peeled and crushed**
- **1tsp cumin, freshly ground**
- **8 curry leaves (optional)**

In a pan of boiling water, simmer the pumpkin, salt, turmeric and bay leaves until the pumpkin is just tender. (I used Boston or hubbard squash for this recipe, which cooked in around 5 min.) Drain. Fry the onion in a little vegetable oil until soft, then add the ginger, garlic, cumin and curry leaves. Stir and cook for 3 min. Add the pumpkin. Cook for another minute or two, until it is dryish. Allow to cool, then use the filling as for turnovers. □

The Ancient Mariner *(Ausoutcry)*



David C.H. Austin

Plan ahead and plant this autumn

Planting roses during autumn, while the soil is still warm, encourages their roots to grow before winter sets in. By the time spring arrives your roses will be truly established. Bursting into bloom around mid-June, they will flower in fragrant flushes until the first frosts.

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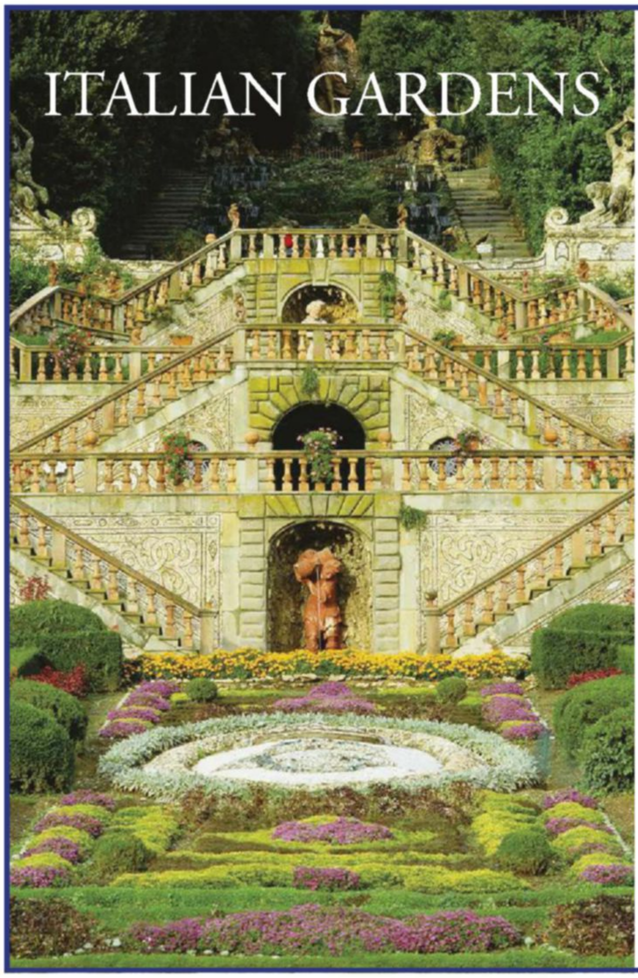

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Ollie Hutson

As senior kitchen gardener, overseeing growing for the Pig Group, Ollie Hutson is key to the success of the food-focused hotels that describe themselves as restaurants with rooms

PORTRAIT JASON INGRAM

Who has inspired your career the most? My grandfather Derek Hutson, who showed me his allotment and shared his skills with me as a child. My friend Michael Edwards, a tree officer (and tree guru) who fostered my love of growing in my teenage years and early twenties. James Wong and Jekka McVicar, two massive inspirations in my professional life and my two favourite garden authors.

If gardening is a career change, what did you do before? I originally trained in countryside management at Sparsholt College with a particular interest in woodland and river management. I have had various roles in conservation and countryside management including coppicer, marine warden and vineyard manager.

Three worthwhile tips for gardeners Plant your veg closer together than you think you should. This reduces evaporation, meaning less watering, and helps plants outcompete some weeds, which will also save on labour in the garden. Only plant what you will use: there is nothing worse than growing some fantastic courgettes, only to realise that nobody in the household likes courgettes. If you can, choose crops that will repeat to keep your plot productive for longer.

Dream plant destination The US west coast: they have fantastic trees from the massive redwoods to the ancient bristlecone pines. There are also amazing vineyards and they have a progressive attitude to kitchen gardening.

Unsung hero of the plant world Edible weeds, such as hairy bittercress, nettles and dandelions. They can all be used in the kitchen. I love plants with a purpose, either edible or medicinal.

What is the hardest gardening-related thing you've had to do? Single-handedly growing the vegetables for a function attended by 1,200 people. Our aim was to be self-sufficient with the veg. It was seven months of hard work, but very rewarding in the end.

Favourite gardening books The Herb Society *Journal*; *Jekka's Complete Herb Book* by Jekka McVicar; *Grow for Flavour* by James Wong.

What's the next big task you'll be tackling in the garden? Planning for next year's growing is due to start soon, which will include constructing some mushroom-growing houses.

Further information There are five Pig Hotels, all in the south of England, offering rooms and kitchen garden food. thepighotel.com

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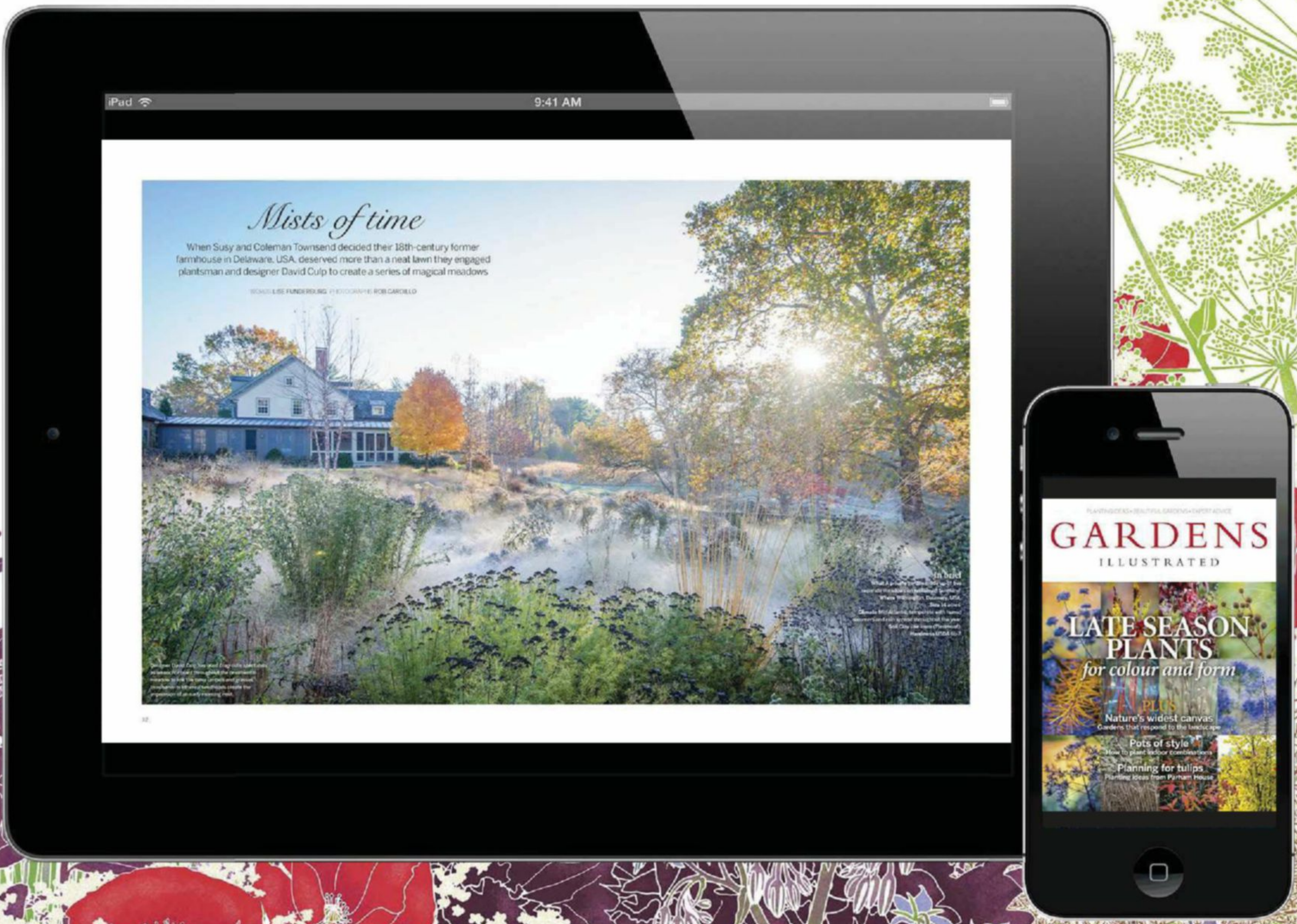
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Mists of time

When Susy and Coleman Townsend decided their 18th-century former farmhouse in Delaware, USA, deserved more than a neat lawn they engaged plantsman and designer David Culp to create a series of magical meadows

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GARDENS
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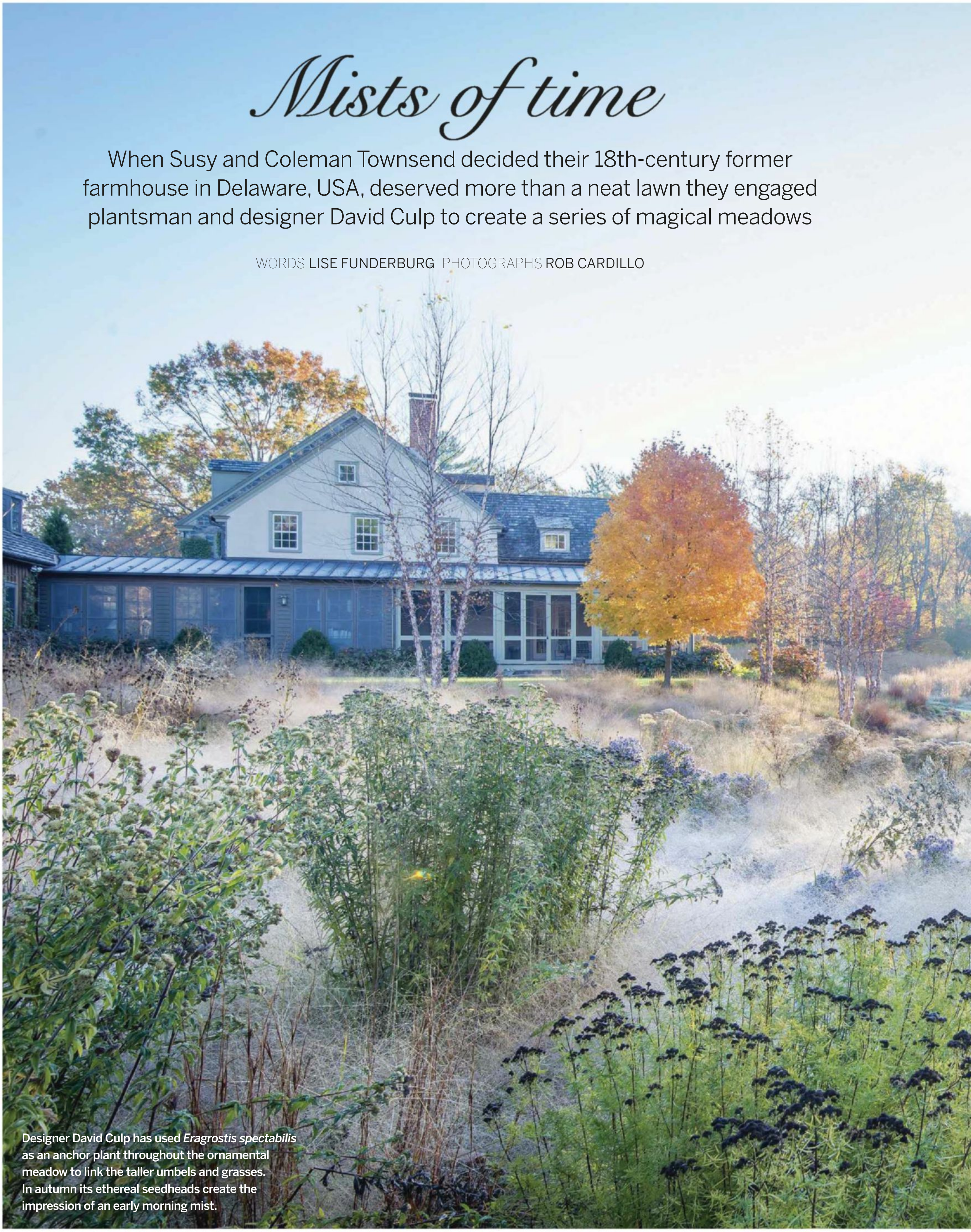
Mists of time

When Susy and Coleman Townsend decided their 18th-century former farmhouse in Delaware, USA, deserved more than a neat lawn they engaged plantsman and designer David Culp to create a series of magical meadows

WORDS LISE FUNDERBURG PHOTOGRAPHS ROB CARDILLO



Designer David Culp has used *Eragrostis spectabilis* as an anchor plant throughout the ornamental meadow to link the taller umbels and grasses. In autumn its ethereal seedheads create the impression of an early morning mist.

In brief

What A private garden made up of five separate meadows on reclaimed farmland.
Where Wilmington, Delaware, USA.
Size 14 acres.
Climate Mid Atlantic, temperate with humid summers and rain spread throughout the year.
Soil Clay-like loam (Piedmont).
Hardiness USDA 6b-7.

When Coleman and Susy Townsend decided to pull up the lawn blanketing their Wilmington, Delaware, property, they had no shortage of designers to consult about its replacement. The Townsends are longtime horticultural enthusiasts who sit on the boards of historic public gardens and are well-versed in the who's who of contemporary garden design. But the couple wanted to find the right fit before handing over the greater portion of their 14-acre spread, a former dairy farm that dates back to the 1740s.

Pasture-sized lawns are status symbols in these parts, but the vernal carpets require intensive watering, constant labour, and no small amount of herbicides. Furthermore, they offer little in terms of habitat or nourishment to wildlife and beneficial insects, such as dragonflies, butterflies and bees, and the Townsends had set their sights on a better way to highlight the natural potential of their open, undulating terrain.

"We talked to a lot of people," says Susy. "Some were off the wall." Others were too fussy, but David Culp, a locally based but nationally known jack-of-all-garden-trades was the perfect fit. David is a hellebore breeder, herbaceous perennial expert, galanthophile, lecturer, tour leader, nursery consultant and author of *The Layered Garden*. After years of attending his lectures, speciality nursery trips and international tours, the Townsends trusted David to come up with an innovative design that would also honour the site's agrarian history.

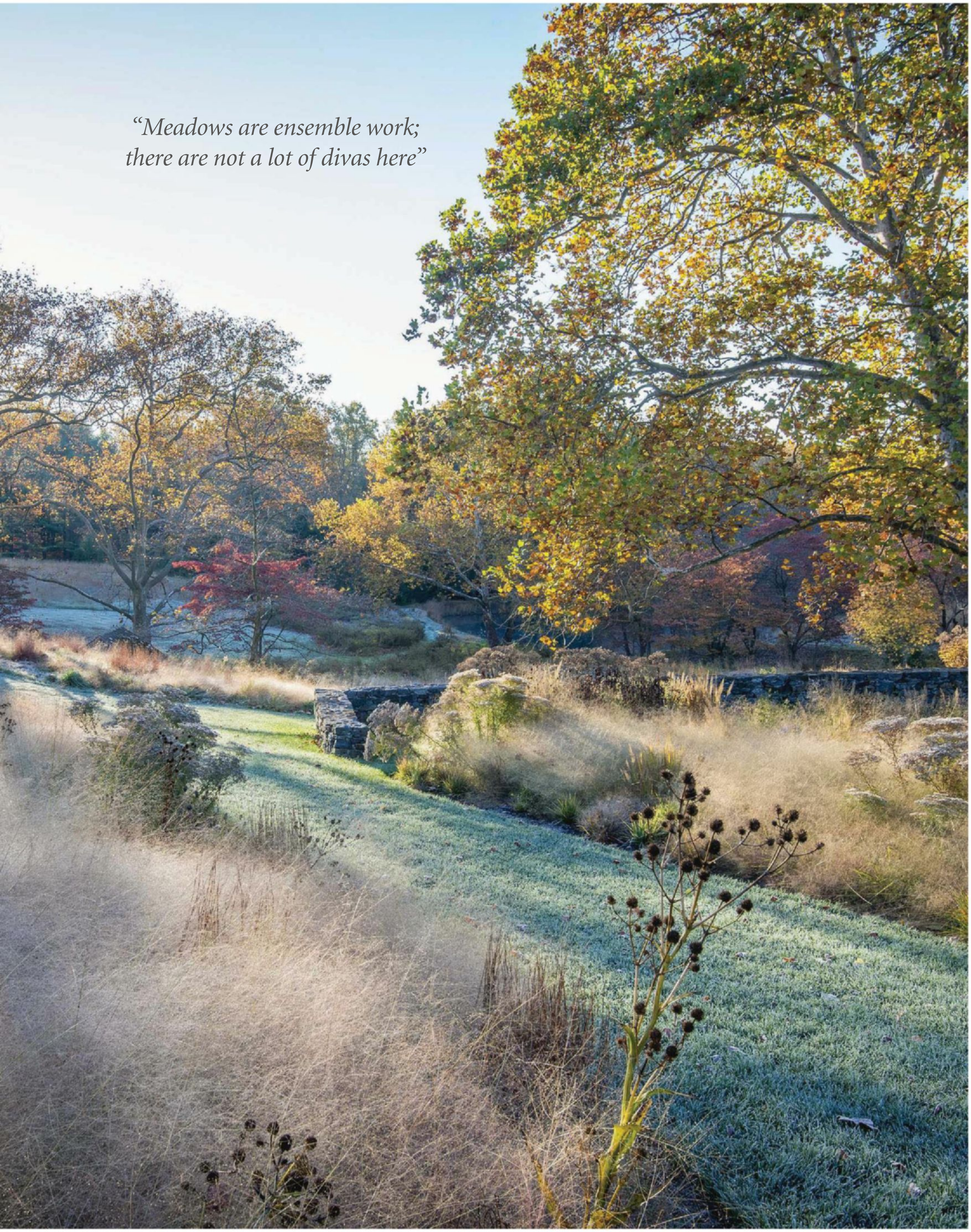
Collectively, the trio came up with David's three-part brief: one, devise a planting scheme for an ornamental meadow that would provide interest through most seasons and from every angle; two, give it a self-contained aesthetic while connecting it to its surroundings; and three, lighten its environmental footprint by reducing labour and resource drains.

Four years on, the property features five meadows; four are essentially monocultures, alternately featuring *Andropogon virginicus*, *Tridens flavus* and *Schizachyrium scoparium*, while the fifth and smallest, the ornamental meadow, is the star of the show – a subtle blend of textures and colours that is, paradoxically, a knockout.

To start, David chose hardworking perennials that would play nicely with one another. "You have to watch out for the temptation to plant things that have too much character, such as larkspurs and delphiniums," he says. "If you want that kind of showcase, plant a perennial border. Meadows are ensemble work; there are not a lot of divas here."

Although David has used many grasses throughout the garden, five are essential to his meadow matrix: *Schizachyrium scoparium* 'The Blues'; *Sesleria autumnalis*; *Molinia caerulea* ▷

Right The ornamental meadow occupies an acre close to the house that was once used as a paddock. The low stone wall at its lower end dates back to the property's time as a working farm, and is an inherited structure the Townsends love.



*"Meadows are ensemble work;
there are not a lot of divas here"*

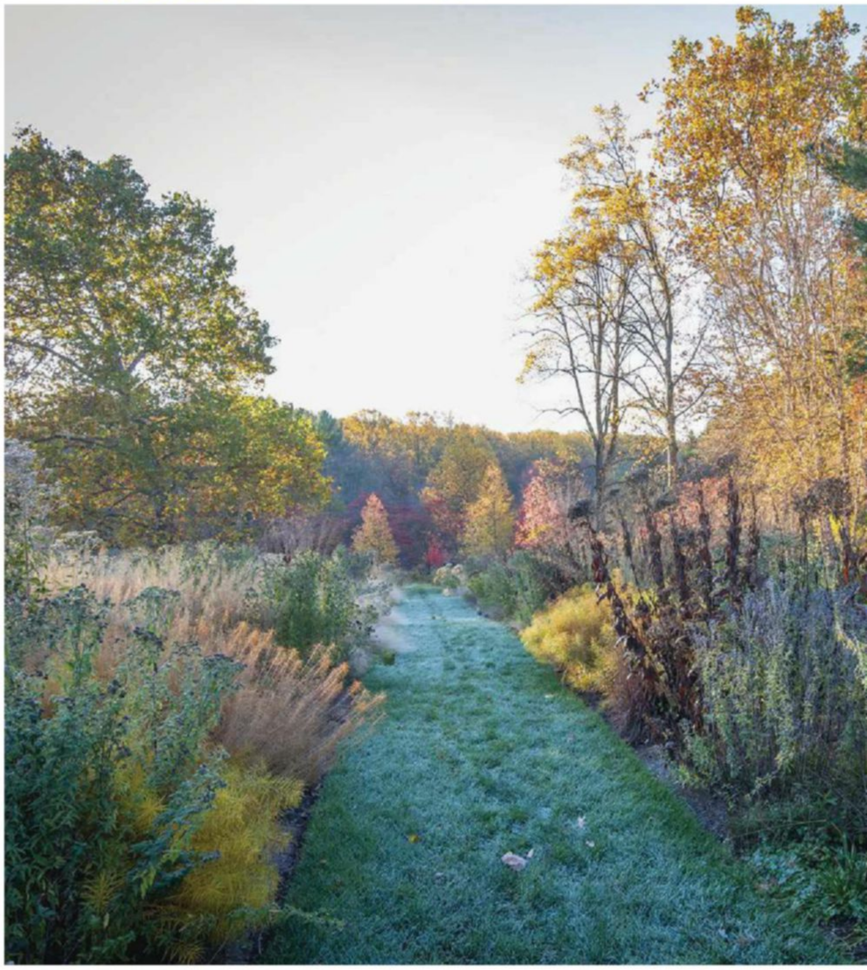
Clockwise from top left

At the entrance to the ornamental meadow', David juxtaposed vivid blue of one of his signature plants *Symphyotrichum laeve* 'Blue Bird' with the rich golden foliage of *Amsonia hubrichtii*.

Originally Susy and Coleman wanted to keep everything the height of the misty *Eragrostis spectabilis*, but David won them over with punctuating repeats of *Molinia caerulea* subsp. *arundinacea* 'Transparent', which can grow to more than two metres.

Mounds of *Symphyotrichum laeve* 'Blue Bird' and the white *Eupatorium hyssopifolium*, link the meadow with the rounded shapes of trees behind.

Walking through the ornamental meadow's central path, lined by many different plants including several species and cultivars of *Amsonia* and *Eupatorium*, you can appreciate the subtle gradations in height and colour.



▷ subsp. *arundinacea* 'Transparent'; *Eragrostis trichodes*; and his anchor plant, the low-growing *Eragrostis spectabilis*, whose bronze-red inflorescences morph into misty pale clouds in late autumn. "Everything rises out of its haze," David says.

Flower form plays an important role: in choosing umbel-shaped blooms, such as *Eupatorium*, *Eryngium yuccifolium*, *Thalictrum* and *Foeniculum*, David introduced horizontal planes that dynamically contrast the verticals of the grasses.

David's genius might be most evident in how he executed the brief's design component. The designer hand-placed each plant on the slope so that the meadow's personality – its density and texture and structure and energy – shift significantly depending on your vantage point. Ironically, David's assiduous manipulations suggest a natural course of events: for example, he scattered *Deschampsia* seeds by hand for a random growth pattern, and his drifts jump the walkways, a suggestion of serendipitous flow across the intervention of those grassy paths.

As for how the jewel box of a meadow speaks to the rest of the property, David's approach was absolutely holistic. He encouraged the Townsends to square off their terrace so that its lines would be on an axis with the paddock wall. He adjusted foundation plantings so that their autumn colours would echo the reds in the meadow. Below the meadow wall he carried over the *Sesleria autumnalis*, loosely planting smaller plugs and seeds to smooth the transition from the meadow back into the wild.

David's design calls on an upfront investment of resources, but with each round of the seasons, it is increasingly self-sustaining. Established meadows are known for being unfussy; they're mowed once or twice a year, don't need to be watered and require little or no staking, pruning or deadheading. David estimates that by its third year, the ornamental meadow called for no more than 14 days of maintenance, most of which were spent culling plants that failed to thrive or those that thrived all too well. On the Townsend property, the *Eryngium* has been a little too vigorous, as have natives such as *Solidago*. The odd sapling takes root. The robust *Pycnanthemum* is under close watch. "Ten years down the road it's going to be all about editing," says David. "Instead of trying one new thing after another and hoping it will grow, we'll just be keeping the kids from killing one another." ☐

Turn the page for 12 of David's key plants

"You have to resist the temptation to plant things that have too much character, such as larkspur and delphinium"

12

key plants from the ornamental meadow

1 ***Pycnanthemum flexuosum***
The white globular flowers of this Appalachian mountain mint turn into blue-grey seedheads that pick up the colours of surrounding stone walls. The needle-like leaves also fall away, accentuating the seedheads further. 90cm. USDA 6a-8b†.

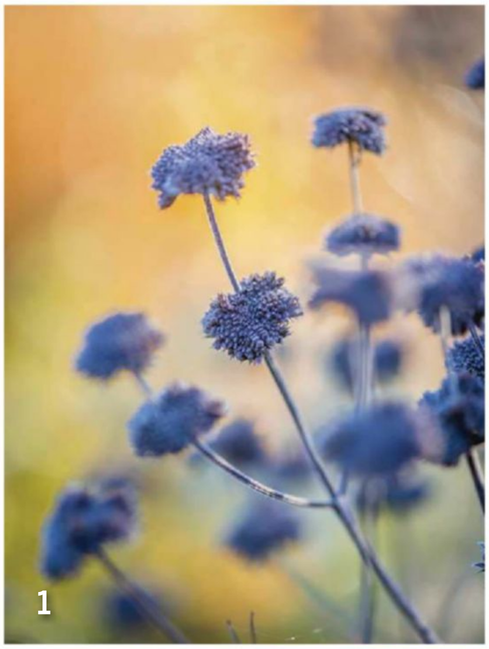
2 ***Symphyotrichum cordifolium***
One of several asters found growing in the meadow, which bears clouds of small, star-like flowers in varying shades of blue. The flowers are followed by these fluffy white seedheads, which extend the period of interest. A vigorous self-seeder, it may have to be culled periodically. 90cm. USDA 3a-8b.

3 ***Amsonia hubrichtii***
Also known as the Arkansas blue star, this pretty plant has delicate blue blooms in spring but its peak interest comes when the feathery foliage turns a brilliant gold for autumn and winter. For the best autumn colour it should ideally be grown in full sun. 75cm. USDA 5a-8b.

4 ***Liatris aspera***
Long after the tufted, purple, summer blooms have faded on its tall flowering spikes, *Liatris aspera* provides volume and verticality to the mix. 90cm. USDA 3a-8b.

5 ***Eupatorium dubium*** **'Baby Joe'**
This is the shortest of the meadow's Joe pye weeds. Its magenta-pink domes of flowers continue to provide interest with statement-making seedheads that last all winter. 75cm. USDA 3a-9b.

6 ***Daucus carota***
The wild carrot needed no encouragement to spread through the meadow and required thinning by the second year. Its invasiveness can be forgiven when it produces its dense umbels of white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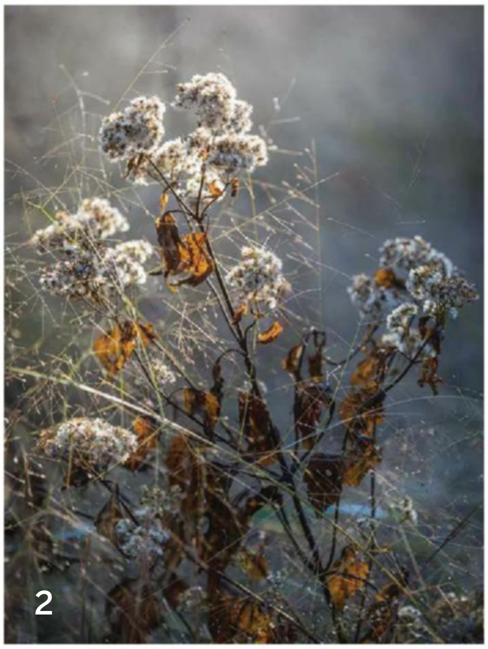
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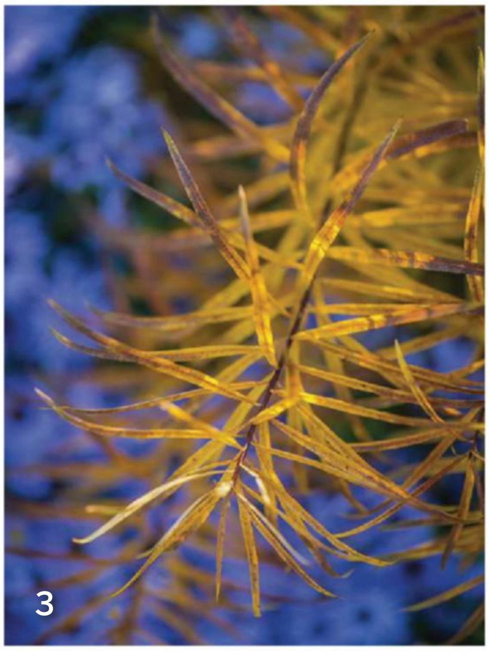
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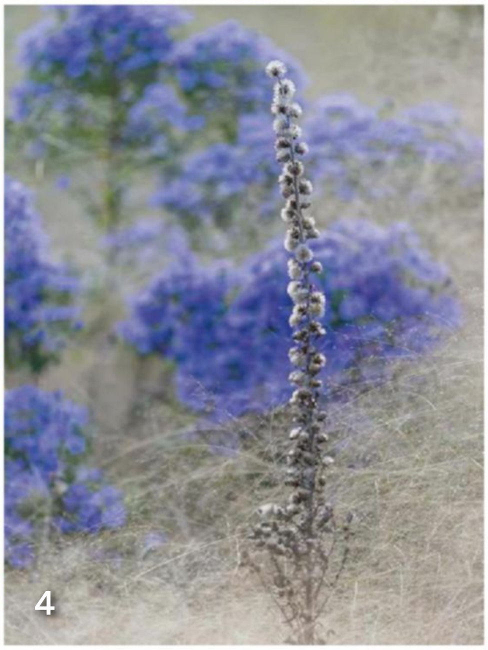
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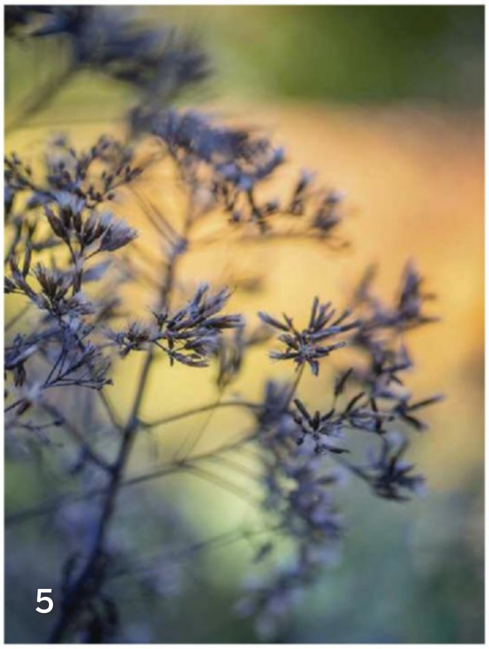
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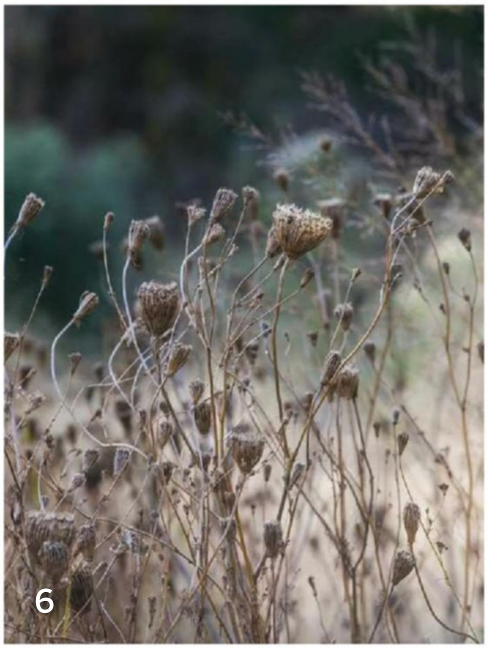
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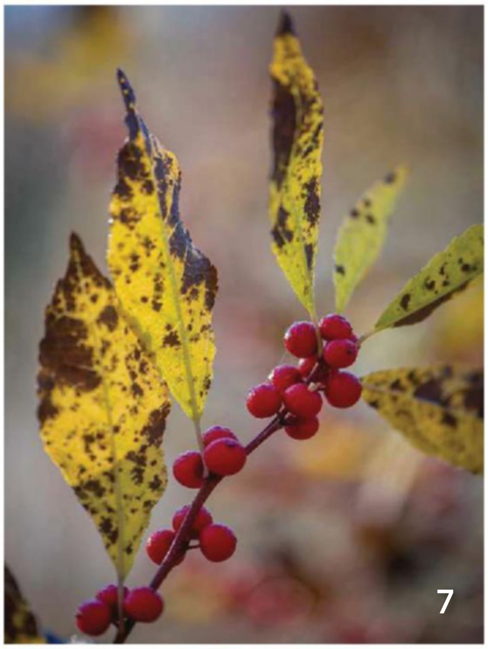
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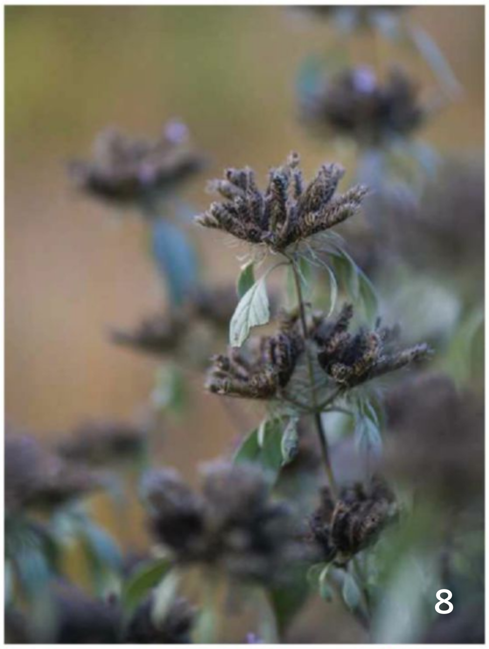
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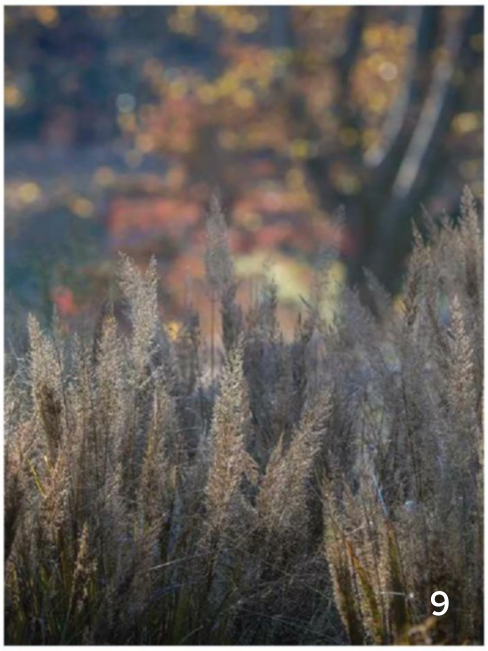
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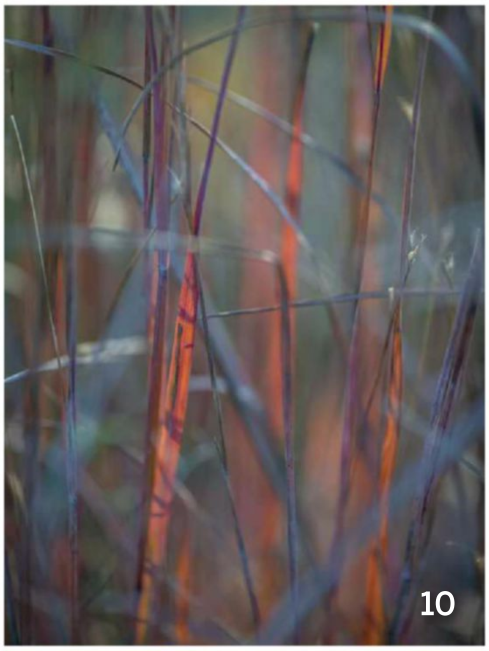
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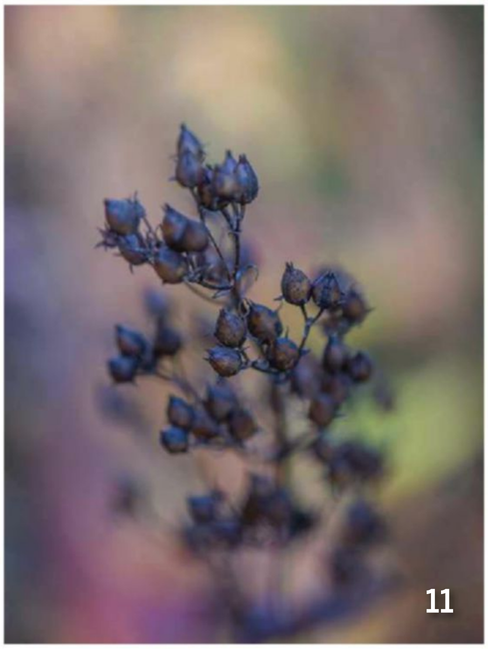
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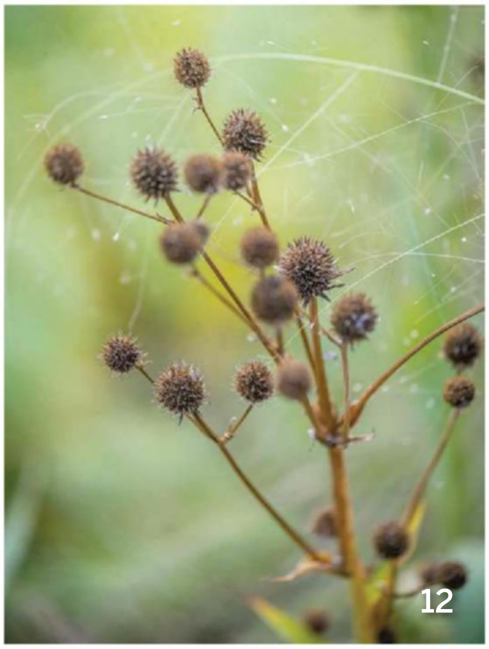
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flowers. These then fold in on themselves to give these gloriously sculptural seedheads. 90cm. USDA 3a-9b.

7 *Ilex verticillata*
Known as winterberry, this deciduous holly is native to eastern North America. Leaves turn a lemony yellow in autumn but this soon turns to brown. Instead it is the clusters of red berries that are the star attraction, providing interest through winter. 5m. USDA 3a-9b.

8 *Pycnanthemum loomisii*
This mountain mint, collected by Aaron Floden in Campbell County, Tennessee, is one of several that David has included in the ornamental meadow. The upper leaves turn a bright silver in June and are topped by terminal flowers.
The comely seedheads provide interest from a distance as well as close up. 1.3m. USDA 6a-8b.

9 *Calamagrostis brachytricha*
Originally from central and east Asia, the clump-forming Korean feather reed grass, *Calamagrostis brachytricha,* has showy panicles that add volume to the meadow. 90cm. AGM*. RHS H6, USDA 8a-10b.

10 *Schizachyrium scoparium* 'The Blues'
The blue blades of this clump-forming grass turn a deep burgundy red at the end of summer. 90cm. USDA 3a-9b.

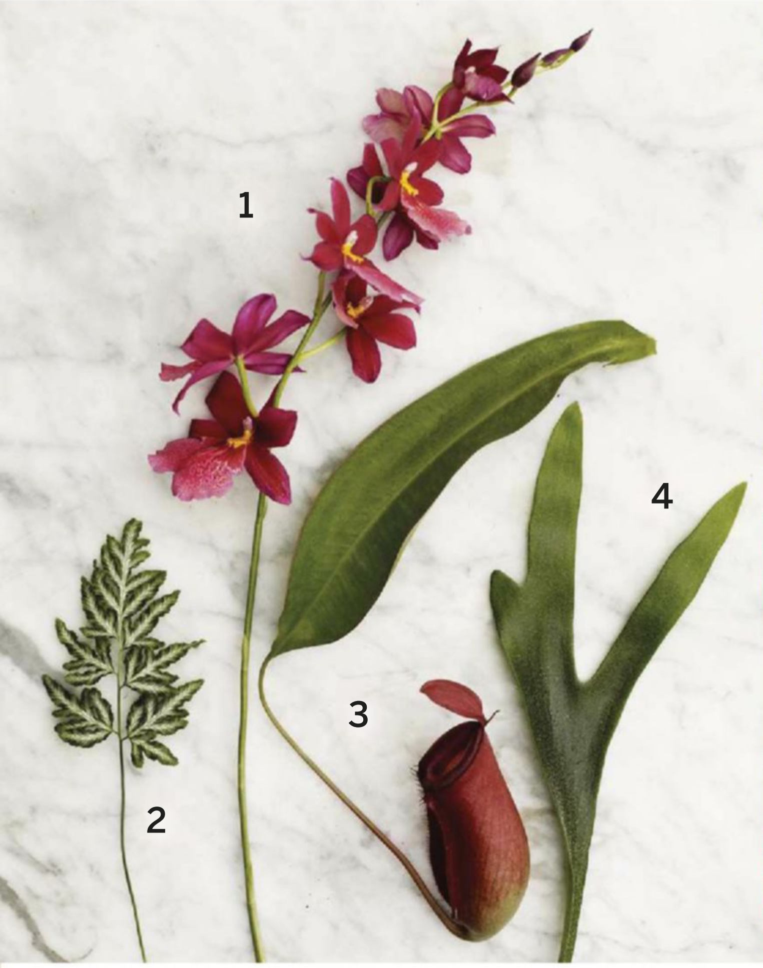
11 *Penstemon digitalis*
This native meadow plant offers a tubular flower shape, a welcome contrast to its neighbours. Seedheads are attractive. 90cm. USDA 2b-8b.

12 *Eryngium yuccifolium*
Has sword-shaped leaves and thistle-like blooms in creamy white that give off a honey scent. Good architectural interest well into winter. 1m. USDA 5a-9b.

Turn up the heat

In the last of his series on creating containers with impact, gardener Thomas Unterdorfer keeps the colder weather at bay with hothouse and conservatory favourites

WORDS **THOMAS UNTERDORFER** PHOTOGRAPHS **ANDREW MONTGOMERY**



Jungle in a box

I got very excited when I heard a friend had decided to build a hothouse, and what better gift to take along for its opening than this box of treats? Its contents are all tried-and-tested indoor plants, some of which I grow in my cottage. All prefer a light position, without direct sunlight and, with a little care, will become remarkable specimens. The plants will need to be potted on into individual pots, to give them the best possible growing conditions.

How to achieve the look

Colours and shapes
x *Oncidopsis* 'Nelly Isler' is one of my favourite orchids, so I was happy to find some flowering plants. *Nepenthes*, the pitcher plant, has fascinated me from an early age. Everything about it is exotic, and together with the staghorn fern conveys a feeling of the tropics and adventure. The brake fern plays an important role in linking the planting, providing additional interest and depth to the arrangement.

Container, cultivation and care
Wine crates make good and inexpensive containers in which to grow plants. In this case, I have used an older box covered in lichen and moss, to give the display an even more verdant look. The crate is lined with plastic and half filled with hydroleca. I have kept the orchids in their pots, but all other plants have been taken out to give me more flexibility. The key is to make the arrangement look natural and to avoid leaves and flowers facing in the wrong direction. Ideally, the crate should be planted up a few days in advance of display. The gaps between the plants are filled with orchid compost, which can be used later to pot on the ferns and *Nepenthes*. All the plants should be potted on a week or two later, and the staghorn fern should be mounted on a frame. Direct sunlight and drafts should be avoided, high humidity encouraged, and the plants never allowed to dry out.

Plants (see above left)

1 x *Oncidopsis* 'Nelly Isler'
This orchid loves rainwater or distilled water and dislikes direct sunlight or drying out. High humidity is beneficial, but mine does well on a window sill. 60cm. AGM*.

2 *Pteris ensiformis* 'Evergemiensis'
This striking brake fern will brighten up a room. Keep away from direct sunlight and cool drafts and keep the soil moist at all times. 90cm. USDA 8b-11†.

3 *Nepenthes alata* x *ventricosa*
A carnivorous plant that needs soil to be kept damp at all times, but make sure water drains off completely. No additional feeding required; capturing just two or three insects a month will suffice. Trails to 60cm. USDA 10a-11.

4 *Platycerium bifurcatum*
The staghorn fern does best mounted on a frame and hung on a wall, but smaller plants are usually grown in pots. 1.5m. RHS H1B, USDA 10a-11.

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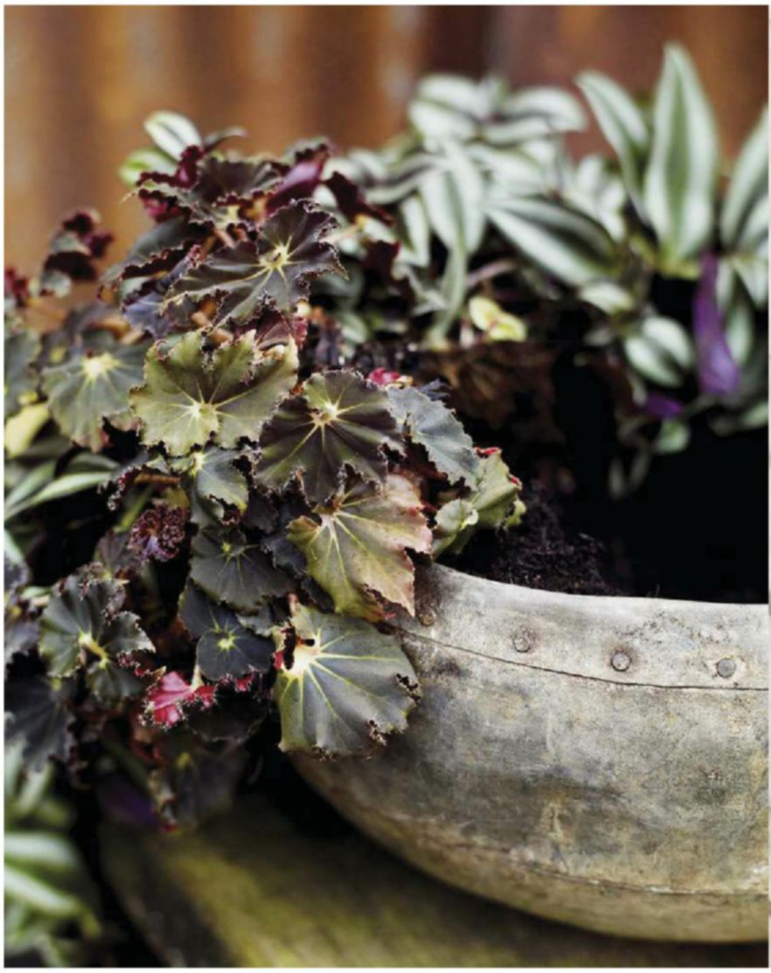
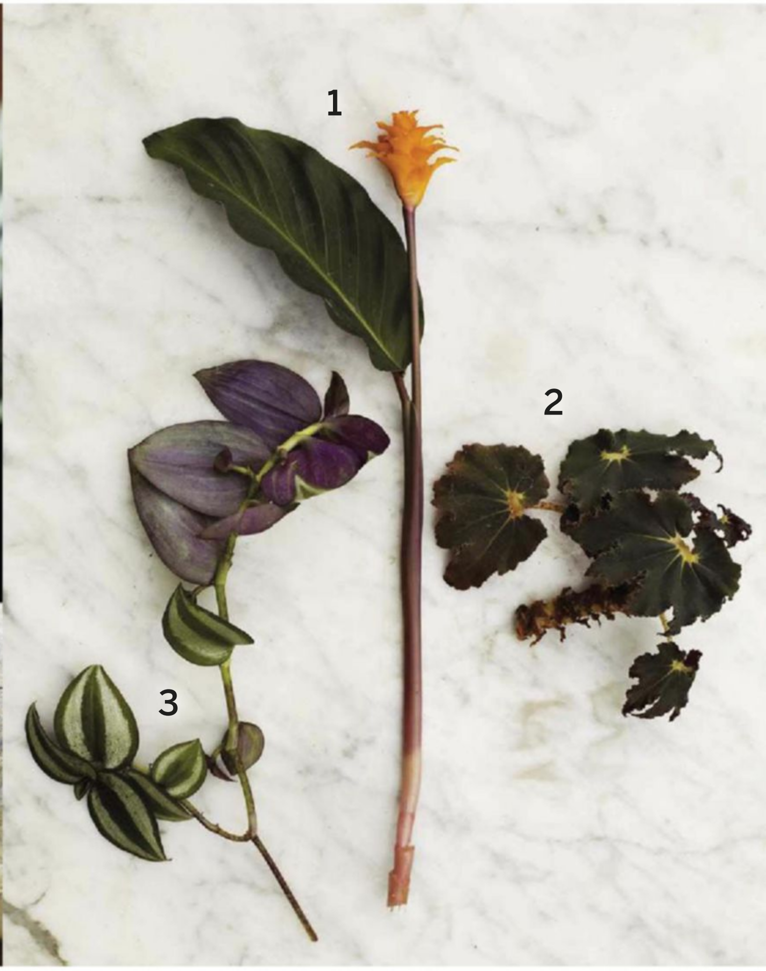




Flaming torches

November is the time to indulge in some luscious planting, with the memory of warm autumn colours still fresh in the mind. The inspiration for this scheme came from the flowers of *Goeppertia crocata* 'Tassmania', which reminds me of burning torches. The beautiful metal container, found in an antiques market, complements the colour scheme of this arrangement of leaves and bright flowers – almost like a bowl of fire.

How to achieve the look

Colours and shapes
The plants are linked by the colour purple, found on stems and leaves, especially the underside of the *Tradescantia*. The flowers of the *Goeppertia* are the obvious stars of the display, but even without them, the shapes and textures of the leaves make an interesting arrangement. I especially love the shape of the container, which seems to elevate the planting from the table.

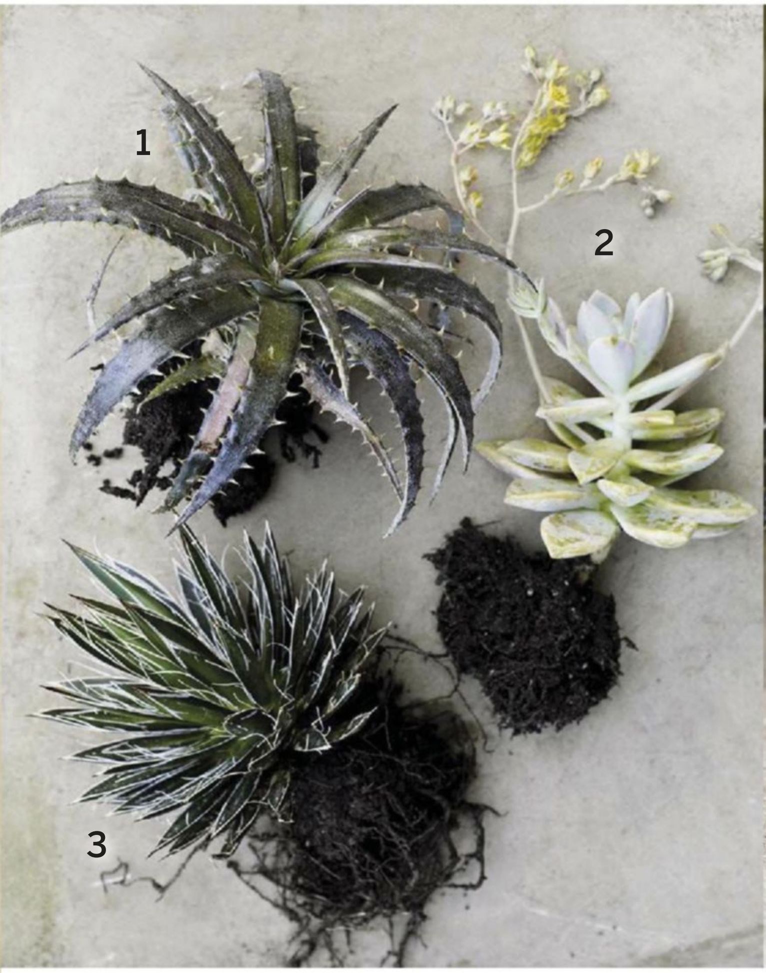
Cultivation and care
Drainage is important for most plants grown in a pot. It becomes even more important when there is no drainage hole, as in this case. Using a saucer or plate to capture excess water, would spoil the look of this arrangement. To get around this, I filled about a third of the pot with hydroleca (you could also use grit, gravel or crocks). This will provide a good reservoir of water but will prevent the roots from sitting in water for too long. Multi-purpose compost is a good choice here, but the key is watering. Only water when the compost is dry, and then not too much; maybe a little, three times a week. Once the flowers of the *Goeppertia* have gone over, cut them off as low as possible, without injuring the leaves. The *Tradescantia* will need some reining in by cutting off shoots, and the *Begonia* needs to be given enough space to develop more leaves and eventually flowers. Feed with a liquid fertiliser every two weeks.

Plants (see above)

1 *Goeppertia crocata* 'Tassmania'
Bright-orange, torch-like flowers for weeks. Repeat flowering, if happy. The leaves get easily scorched in direct sunlight. 50cm.

2 *Begonia* 'Muddy Waters'
This rhizomatous *Begonia* dislikes wet feet, so be careful with watering. Has pale-pink flowers, but I grow it just for the leaves. Spreads slowly. 20cm. RHS H1B, USDA 10b-11.

3 *Tradescantia zebrina*
A stalwart of indoor plants and easy to propagate. There is a good selection of cultivars available, but I still prefer the species. Trails to 1m. AGM. RHS H1C, USDA 9a-11.



Perfectly simple

When I found this set of old French earthenware cheese strainers at a market I wasn't immediately sure what to use them for, but a visit to one of my favourite nurseries opened my eyes. A small selection of succulents would be the perfect match and create a fab display for a sunny window sill. The colours of the plants enhance the glazing of the pots and here it is all about shapes, texture and colour. Beautifully simple.

How to achieve the look

Colours and shapes
I wanted to achieve a cool and understated look, without much green or flamboyant flowers. Succulents were the obvious choice and need comparatively little maintenance. Each of the plants is very distinct in shape, colour and texture, but using the same type of container, with similar colouring and surface, it does look like a trio that belongs together.

Container, cultivation and care
Succulents require excellent drainage and they would not appreciate sitting in moist conditions for too long. Since there are numerous holes in the planter, all I needed to do is to mix some John Innes No.2 compost with some additional grit and place the plants carefully at the right depth; never plant too deep. Use thick gloves to handle the succulents, but be careful not to damage them or yourself. Avoid heavily peat-based composts, as they are difficult to soak once dry. A final layer of grit makes for neat finish. To water, place in a bowl filled with about 4cm water for about 30 minutes, once a week, less often in winter. Succulents are very forgiving for little watering, just look out for any changes in colour and texture of the leaves and give them a drink at that point. They grow very slowly and only need a little food monthly and to be potted on once they have outgrown their pots. There is a wide choice of succulents available and with adequate drainage, they make great houseplants.

Plants (see above)

1 *Dyckia goehringii* x *D. pectinata*
Ultimately clump forming, it will reach a height of about 20cm and flower in late summer, with orange flower spikes of about 60cm.

2 x *Graptoveria* 'Ghostly'
Great colouring and very delicate, pale-yellow flowers. Be careful when handling, as the waxy surface of the leaves is easily disturbed. Flowers for weeks in summer. 25cm.

3 *Agave schidigera*
Originating from Mexico, this prickly agave produces a flower spike that reaches more than 3m. Its leaves are very sharp, so please make sure you handle them carefully.
75cm. USDA 8a-10b.

Adventures in gardening

Arjan and Geertje van Dijk's garden is vast and experimental, featuring everything from a canal, to ornamental beech arches, to a banana grove

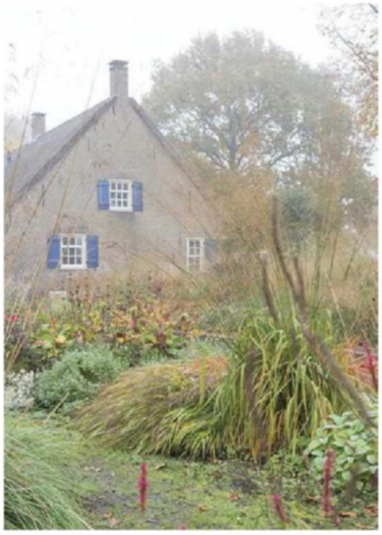
WORDS ROMKE VAN DE KAA
PHOTOGRAPHS MAAYKE DE RIDDER

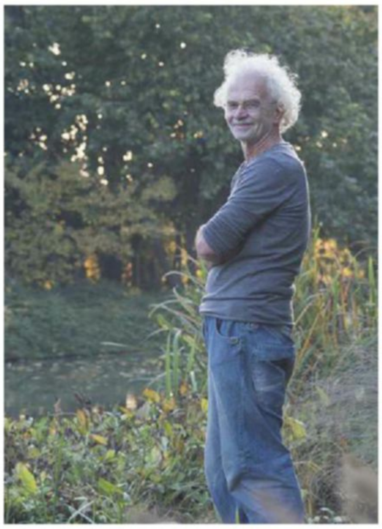
Looking out from the living room window of Arjan and Geertje van Dijk's house in the Dutch province of Noord-Brabant, you are treated to a panoramic view of what seems like two totally different gardens. Turn your gaze to the left and before you stretches a rectangular canal, flanked on both sides by almost symmetrical borders. Look instead towards the right and your eye is immediately drawn into a cherry orchard, bordered by a wave of hydrangeas, which in turn is echoed by a ripple of annual plants.

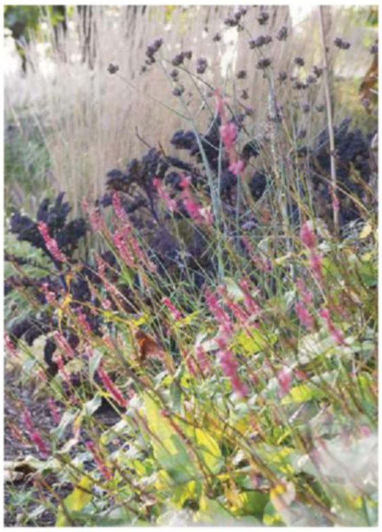
Delve further into the garden and you find even more distinct garden spaces: a grove of white-stemmed *Betula utilis* var. *jacquemontii*; a field of *Hosta sieboldiana* that takes on a warm parchment colour in the autumn sun, and is interplanted with *Allium hollandicum* 'Purple Sensation', of which in late autumn only the skeletons remain. A circular pergola supports several gnarled wisterias and a sunken brick terrace gives an amazing view across a large meandering pond. The latest development is an amphitheatre of annuals in a raised bed, backed by a wall of Corten steel. It seems as if Arjan is experimenting with all available gardening styles.

Arjan agrees. "I see gardening as an adventure," he says. "I love experimenting. Of course the main sight lines, accentuated by beech hedges, are dictated by the situation of the buildings and the shape of the site. But within this formal frame I can try things out."

So what is the role of Arjan's wife Geertje in this ongoing experiment? "Geertje is my sounding board," says Arjan. "No one is as critical of my ideas as she is. ▷







Above, from top

A grass path leads to the house. Around it grow *Molinia caerulea* subsp. *arundinacea* 'Windspiel', *Persicaria amplexicaulis* and *Hakonechloa macra*.

Owner Arjan van Dijk is a sculptor, gardener and experimenter.

Arjan likes to use ornamental vegetables, such as *Brassica oleracea* 'Redbor', seen here with *Persicaria amplexicaulis* 'Pink Mist' and *Verbena bonariensis*.

In brief

What Experimental garden, featuring richly planted borders, canal, meandering pond, cherry orchard and sculptures.
Where Den Hout, the Netherlands.
Size Five acres.
Soil Sand.
Climate Temperate.
Hardiness rating USDA 8.

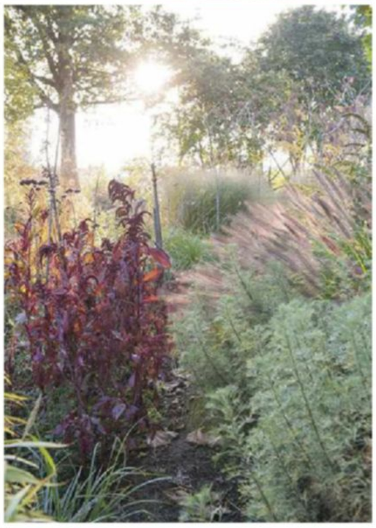
Water bubbling from a mill stone feeds the canal. Arjan doesn't rush to clean up fallen leaves, preferring to enjoy their decorative effect.

Below, from top

Scarlet sage (*Salvia elegans*) brings a dash of vivid colour to the autumn borders.

The bold, plum foliage of *Amaranthus cruentus* provides a striking contrast with feathery *Pennisetum alopecuroides* and *Artemisia abrotanum*.

One of several pink hydrangeas that Arjan has planted next to the hedge bordering the cherry orchard. He likes its shape, colour and structure.



This is a Dutch wave with a twist: every year Arjan grows tithonia, zinnias and amaranthus from seed, to combine with the grasses and fading perennials

▷ I sculpt the big shapes. Her approach is more refined. She likes to apply the finishing touches. She is also a talented flower arranger. For her I designed a cutting garden – a secret garden room, enclosed by beech hedges. It stops her from plundering the rest of the garden.”

Almost 30 years ago, at the age of 46, Arjan sold his events management company and shortly afterwards met Geertje. Together they bought a house with outbuildings in the village of Den Hout, in a rural part of the Netherlands. “Designing a garden is not that different from organising a party,” says Arjan. “What is important is that you form in your mind an image of things to happen. In the case of a garden you hover above the site in your mind’s eye, as though you were in a helicopter. You follow the logic of the place.” And with his talent for organising, Arjan made sure there was an adequate watering system – a must on his sandy soil.

“When we came here there was nothing remotely resembling a garden. The previous owners had been horse lovers, so there was a meadow for grazing and an exercise yard. We started out by planting the hedges, the cherry orchard and a plane avenue. One of the hedges was in the wrong place, we found later. We grubbed it out and as it left a large hole anyway, we made that into the canal. With that firm grid in place, the rest was a matter of filling in. We were influenced by ‘the Dutch wave’, the fashion for combining grasses and perennials. Grasses have such a strong shape and they extend the season into autumn.”

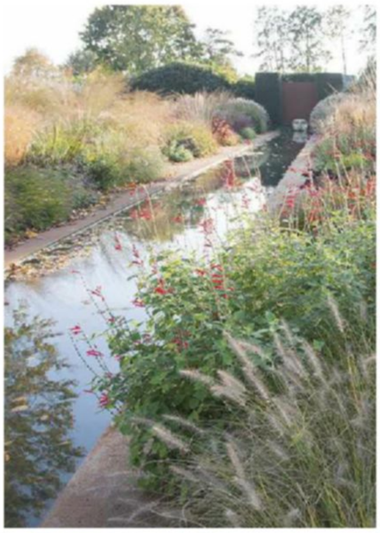
But Arjan’s is a Dutch wave with a twist: every year he grows tithonia, zinnias and amaranthus from seed, to combine with the grasses and the fading ▷

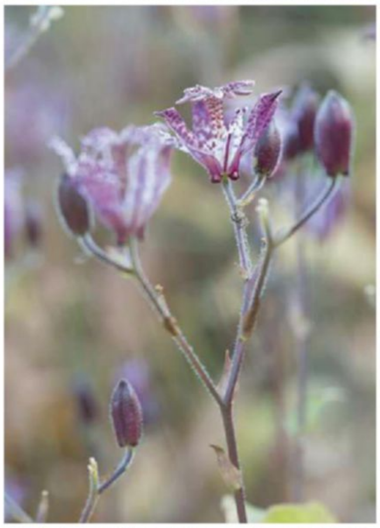
Below, from top

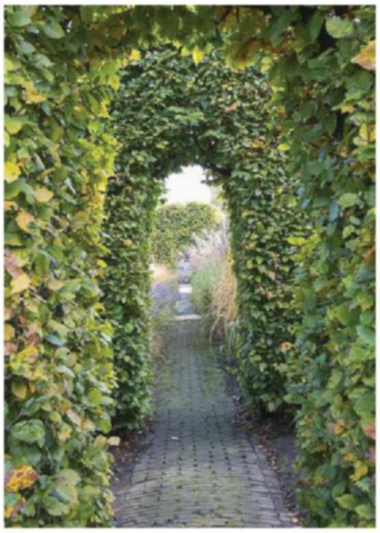
A host of ornamental grasses including *Molinia*, *Miscanthus*, *Panicum* and *Pennisetum*, along with bright-red *Salvia elegans* border the canal.

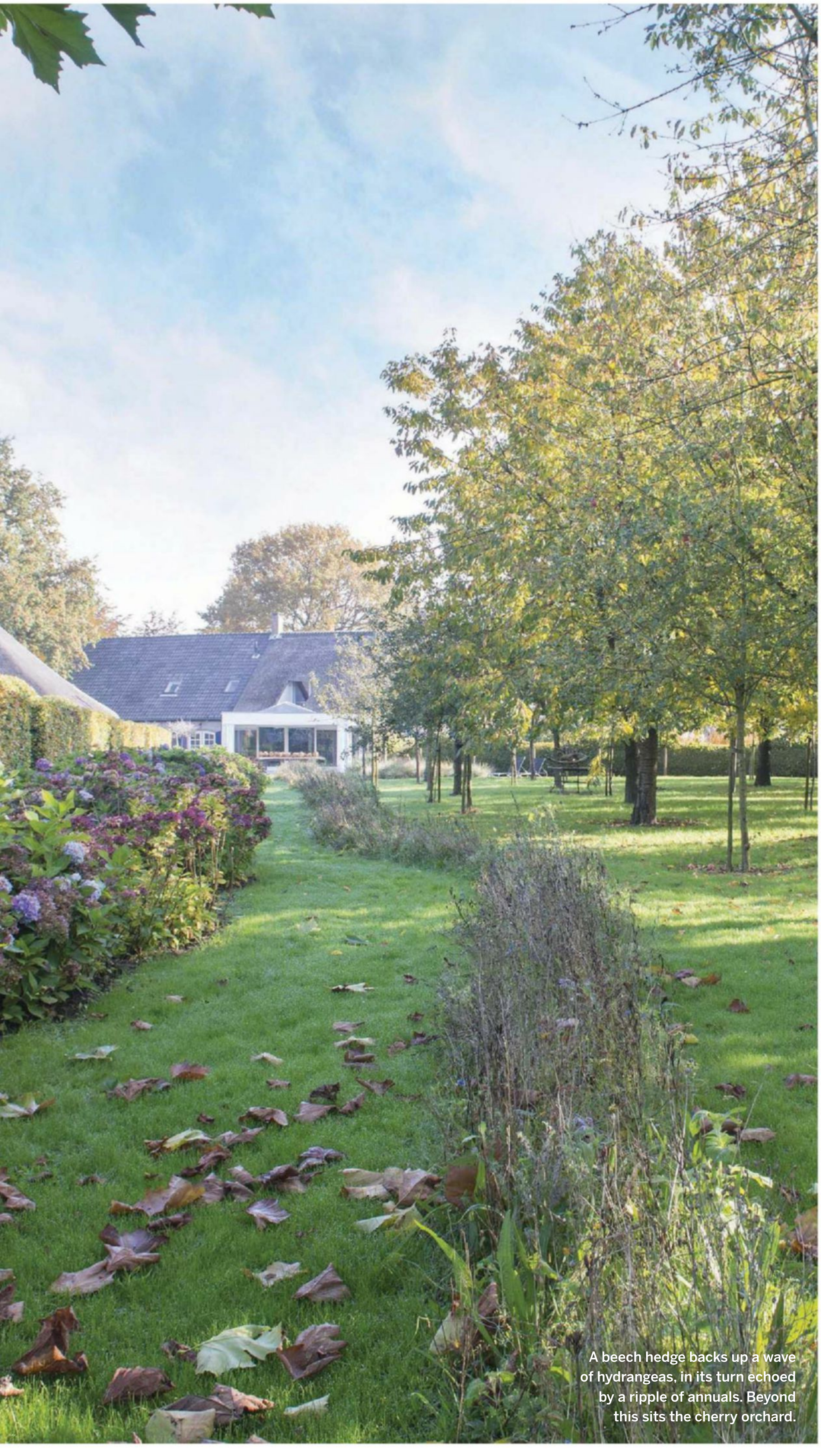
The spotty, lily-like, plum flowers of *Tricyrtis stolonifera* bring colour to the garden from September into November.

The repetition of beech arches over a straight cobbled path creates the illusion of an infinite view.

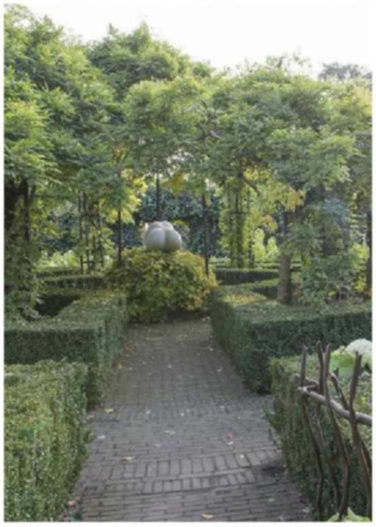


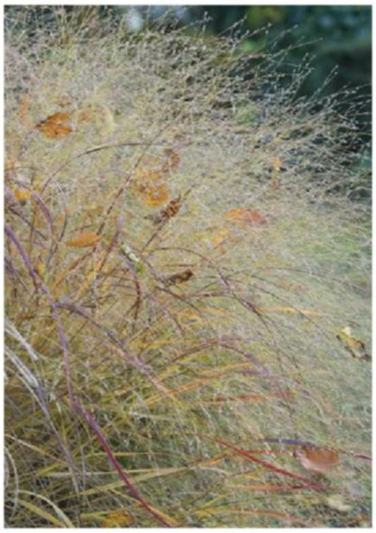






A beech hedge backs up a wave of hydrangeas, in its turn echoed by a ripple of annuals. Beyond this sits the cherry orchard.





Above, from top

The foliage of *Hydrangea quercifolia* colours early in the autumn to rich burgundy tones and doesn't drop until well into the new year.

A brick path, flanked by box, leads to an Italianate circular pergola overhung by *Wisteria sinensis*.

***Panicum*, in various cultivars,** is Arjan's favourite grass; its airiness providing a contrast he loves with the solid *Miscanthus*.

> *"We hardly ever visit other gardens; our own garden is a microcosm we feel happy in. If we obtain inspiration from elsewhere, it is through magazines and books"*

▷ perennials. Their bright flowers keep the borders alive with colour until the first frost.

The garden of Arjan and Geertje is original and personal; the only part that feels more familiar is the Italianate roundel of wisteria. Did they see an example of another one on their travels? Arjan: "No, we had a lot of old iron lying about, and sought a use for it. We hardly ever visit other gardens anyway; our own garden is a microcosm we feel happy in. If we obtain inspiration from elsewhere, it is through magazines and books."

After selling his business Arjan trained as a sculptor and perhaps this explains his love of Corten steel. "You can mould it into any shape; it is relatively inexpensive and I love the way it changes when it gets wet: then it starts to mirror the garden," he says. "We have used it to edge the formal pond, as brackets for sculpture and as a retaining wall."

And what do they love most about their garden? "It depends on the month, the day, or even the hour," says Arjan. "In spring it is the explosion of cherry blossom, in autumn it is the grasses in the morning mist. Then there is the resident little owl in the orchard and the kingfishers above the pond." □

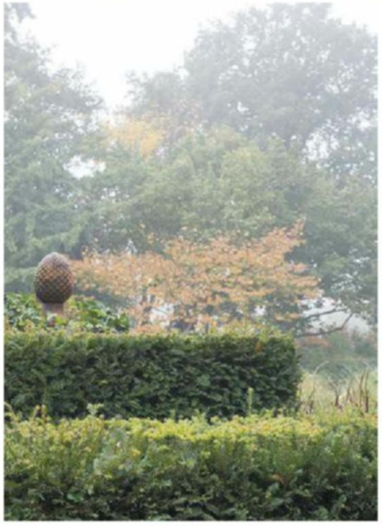
USEFUL INFORMATION

Address Achterstraat 7, 4911 AX Den Hout, the Netherlands.

Tel +31 (0)6 51 405306.

Web arjanvandijk.nu/deverwondering

Open As part of an exhibition featuring work of Arjan and other artists, 14-15 October, 2pm-6pm. Admission €3.50.



Above, from top

Seedheads – such as those of *Anemone sylvestris* – provide sculptural detail at this time of year.

Organic shapes from the garden are echoed in Arjan's sculptures. This one is framed by a background of green oak leaves and the turning foliage of an *Amelanchier*.

The bare skeletons of *Allium aflatunense* 'Purple Sensation'.

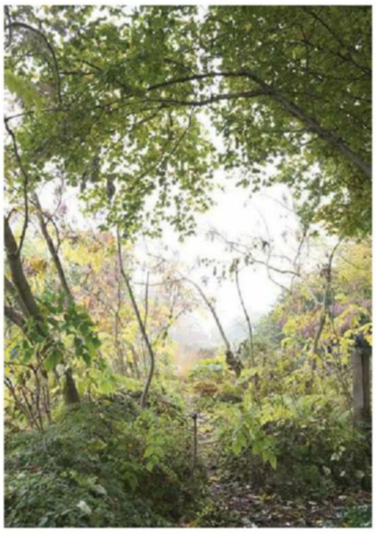
A small grove of banana trees (*Musa basjoo*) serves to hide Arjan and Geertje's chicken coop, while also providing shade for the birds.

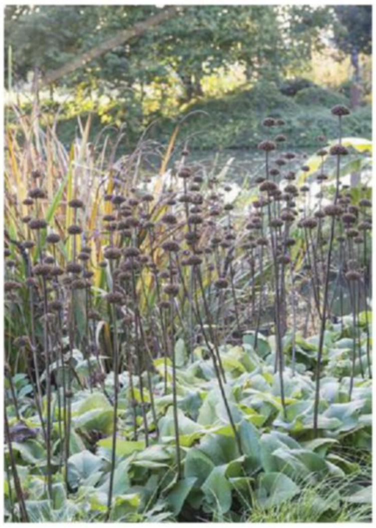
Below, from top

This garden has everything: a jungle of *Aralia elata,* underplanted with the common male fern (*Dryopteris filix-mas*), provides a wild corner.

Hard to beat for structural interest: the seedheads of *Phlomis samia*.

The addition of three ornamental teak wood balls, bought in Bali, adds to the Indonesian feel of this corner of the garden with its banana trees, decking and pond.





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3

Inspiration for this tulip display in the West Room at Parham House comes from the luxuriant Italian wall hangings that date back to 1590.

Rich heritage

As Parham House in West Sussex prepares to plants out bulbs for next spring, head gardener Tom Brown looks back at one of his favourite tulip combinations

WORDS SORREL EVERTON
PHOTOGRAPHS ANDREW MONTGOMERY

There are some 10,000 tulip bulbs to be planted at Parham House in West Sussex this autumn in readiness for a spectacular display next spring. One that not only has to look good in the garden, but also provide ample cuttings for the fine, Elizabethan house. "There's a 100-year-old tradition of cut flowers here at Parham," says head gardener Tom Brown, "with flowers chosen specifically to complement the decor in each room of the house." The garden provides as many as 25 buckets of flowers a week for the flower arrangers and tulips are a key choice at the start of the season. "Late double tulips give us that classic or timeless feel we want in the displays, and the range of style and colour makes them a perfect focal flower in any arrangement." Within the four-acre walled garden, the tulips for cutting are planted in trenches on free-draining soil. These are dug a little deeper to encourage longer stems. Other plantings are devised for the borders, either one colour en masse for impact, or in carefully considered combinations, with plans this year for a white border, a blue border and also a red and plum border – directly inspired by the sumptuous floral arrangement shown here.

- See the 2018 Parham House & Gardens tulip display from Easter through to May. Parham, Pulborough, West Sussex RH20 4HS. Tel 01903 742021, parhaminsussex.co.uk

Featured tulips

1 *Tulipa* 'Black Hero'
With *T.* 'Queen of Night' as part of its parentage, you know this tulip is a classic. The exquisite, artichoke-like, double blooms elevate this tulip above most other dark-flowered types. Late April to May. 60cm.

2 *Tulipa* 'La Belle Époque'
The large, fully double flowers have a sumptuous, smoky peach colour that have the ability to lighten darker combinations with sophistication. Mid to late April. 40cm. USDA 3a-7b[†].

3 *Tulipa* 'Antraciet'
This fully double, opulently rich, crimson tulip has an outstanding depth of colour and it continues to impress as the flowers open, and even as the petals gracefully fall. Mid to late April. 50cm. USDA 4a-8b.

Other plants shown include the purple-toned, fern-like leaves of *Anthriscus sylvestris* 'Ravenswing' and its cow parsley-like flowers; the fine, glaucous foliage of *Thalictrum flavum* subsp. *glaucum;* and flowers of bleeding heart *Lamprocapnos spectabilis* 'Valentine'.

[†] Hardiness ratings given where available.

Winter stems

As flowers and foliage fade in the approaching winter months, these trees and shrubs offer fiery colour

WORDS **ANDY McINDOE** PHOTOGRAPHS **DIANNA JAZWINSKI**

In brief

What Hardy deciduous shrubs and trees producing young shoots with colourful bark. Often the production of coloured stems is stimulated by hard pruning the previous spring.

Origins Most are natives of Europe and North America.

Season The stems are most colourful and eye catching soon after leaves fall in late autumn, though some are at their best in midwinter.

Size If pruned annually, or every two to three years, most reach a height of 1.5-2.4m with a spread of around 1.8m.

Conditions Most tolerate or even enjoy wet or waterlogged conditions, and thrive on most soils including clay and chalk. Stem colour is best in full sun.

Dogwoods and willows are the most commonly used winter stems – their colourful barks creating glow in a late-season garden – but the twisted stems of this corkscrew hazel, *Corylus avellana* 'Contorta' (see page 60), make a fabulous statement, especially against the fiery red of *Cornus alba* 'Siberian Pearls'.

JONATHAN BUCKLEY

JULIAN WINSLOW

Andy McIndoe is a horticulturist and author with a special interest in trees and shrubs. He has been responsible for 25 gold-medal winning exhibits at RHS Chelsea Flower Shows.

A walk through the winter beds at Savill Garden on a grey, frosty day will convince anyone that plant stems can deliver one of the most colourful displays in the garden. The glowing stems of gold, flame and scarlet dogwoods around the ghostly stems of white-barked birches, or midwinter willows reflected in the icy Long Water are an unforgettable sight.

The red-barked dogwood, *Cornus alba* 'Sibirica' was one of the shrubs I remember from my first winter at university. It was presented as a red stick in a weekly plant identification class. At the time I was not particularly interested in anything that was hardy and easy to grow. When finally I encountered it growing alongside water – those flame-coloured wands lit by low winter sun – I understood its appeal. I still saw it as a one-season wonder, dull green and boring for the rest of the year until I discovered it in its autumn glory at RHS Garden Rosemoor; crimson leaves backlit by sunlight transform this shrub into one of the stars of the autumn garden. Altogether five months of colourful interest, more than most hardy plants.

In my own garden, *Cornus sanguinea* 'Midwinter Fire' does an admirable job. Although I garden on dry, sandy, slightly acidic soil, this plant thrives and produces suckering clumps of branched, flame-orange stems after a display of gold and apricot foliage. In summer it makes way for other shrubs and perennials, because it is reduced to a clump of growing shoots after hard pruning in early spring. This plant has so many uses in the garden, but the secret of success is definitely hard pruning in the first couple of years. Left to grow it can appear rather lax and weak. Once a strong base has formed, annual pruning is optional, but it does produce the best late-season display.

I think many gardeners avoid willows because of their fast rate of growth and their reputation for seeking out drains. Certainly most are water lovers and thrive on heavy, ▷

*Holds an Award of Garden Merit from the Royal Horticultural Society.
†Hardiness ratings given where available.

▷ waterlogged soil. Like ivy, willow is considered a bit of a thug. However, willows are easy to manage and pruning advice is straightforward. In most cases the annual chop is all the maintenance they require. Most need more room than the dogwoods, but where space allows their stems in winter are spectacular. Those with a powdery bloom, such as the violet-purple *Salix daphnoides*, contrast with shining stems, such as the rich gold *Salix alba* 'Golden Ness'. Certainly the orange-red stems of *Salix alba* var. *vitellina* 'Britzensis' take some beating. What's more these are inexpensive to buy as bare-root whips in winter, and are easily planted and certain to thrive. Planting in groups a metre or so apart creates the most impact.

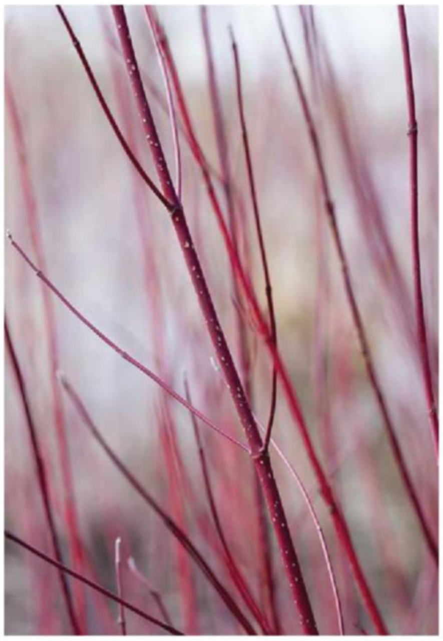
At Mark and Jackie Porter's garden, the Down House at Itchen Abbas near Winchester, beds of willows and dogwoods contrast with Himalayan birch with washed white stems. Confidently planted in bold drifts against a rolling landscape, the effect is almost surreal, but heart-warming on a cold winter's day. In summer the slender leaves on rising shoots create a graceful mass of softly moving foliage.

Brambles certainly need training, although ornamental brambles are not generally as invasive as the blackberry and some have attractive foliage as well as striking late-season stems. They are also tough customers, succeeding where other garden plants fail. Again annual maintenance is all that is necessary. Even those who shun yellow foliage cannot fail to admire *Rubus cockburnianus* 'Goldenvale' with its feathery golden leaves that fall away to reveal chalky white stems. Against dark evergreens they appear like sculptures in the winter garden.

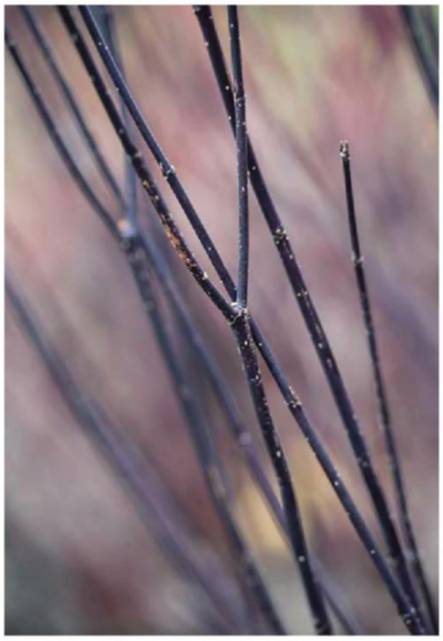
One of the great benefits of the interest in dogwoods, willows and brambles is the appreciation of the winter appeal of other shrubs and trees. Many familiar flowering and foliage shrubs, including *Deutzia*, *Physocarpus*, *Heptacodium*, *Leycesteria* and *Kerria*, have attractive winter stems that contribute to a planting scheme. However, *Cornus* and *Salix* have the advantage of tolerating any soil and low temperatures, hence their wide cultivation and use. They really are the stars of the end of the year that can suit anywhere from a large estate to a small new-build garden.

- Andy's recommendations for colourful winter stems continue over the next six pages.

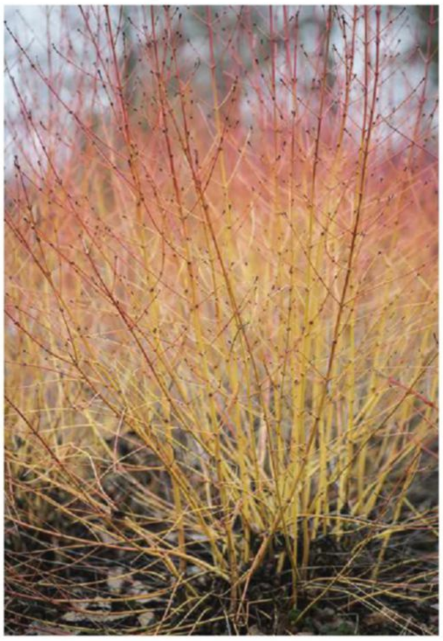
Cornus



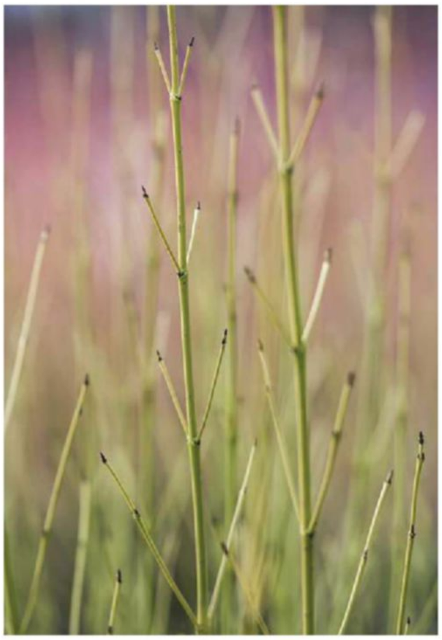
Cornus alba **Baton Rouge (= 'Minbat')**
A striking, red-barked dogwood with scarlet winter stems. Its dark-green leaves turn a rich purple in autumn. Flattish heads of small, white spring flowers are followed by bluish-white berries. 1.5m. RHS H7, USDA 2a-8b†.



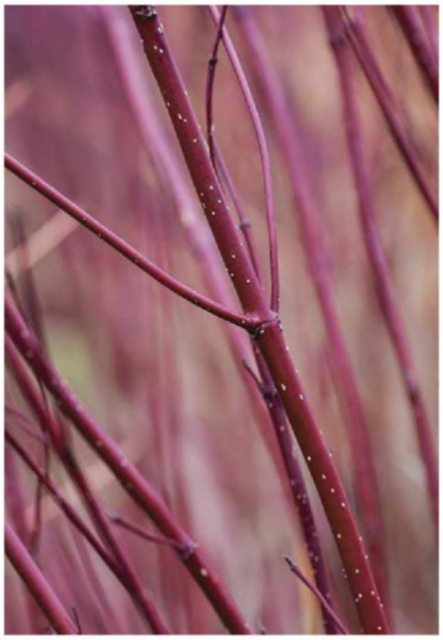
C. alba **'Kesselringii'**
Plain, dark-green leaves colour in autumn before they fall to reveal purple-black stems. Dramatic when grown with green and yellow winter stems, or through light and variegated ground cover. 1.5m. RHS H7, USDA 2a-8b.



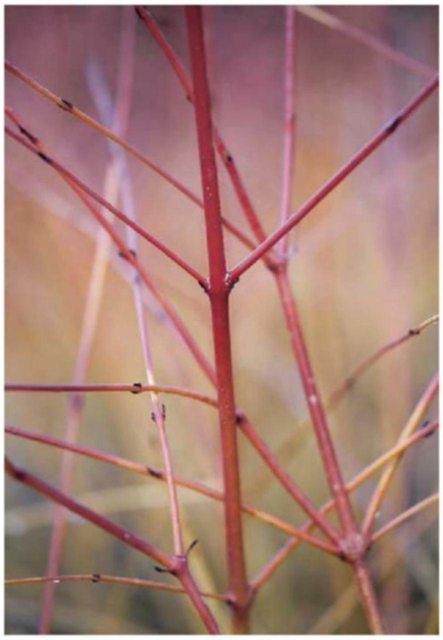
C. sanguinea **'Midwinter Fire'**
Most widely planted and popular, this blood-twig dogwood has upright, branched shoots, if hard pruned annually. Stems are often gold-orange at the base, glowing flame-orange towards the tips. 1.5m. RHS H6, USDA 4a-8b.



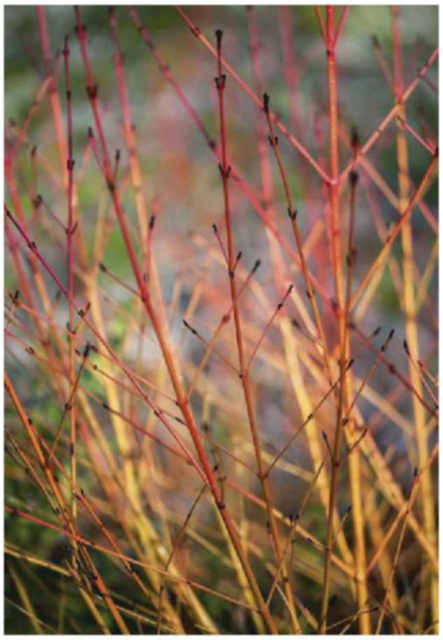
C. sericea **'Bud's Yellow'**
Fast growing and disease resistant with upright, yellow-green winter stems and mid-green foliage. Effective with willows on wet soil. Suckering in habit, it needs space to spread. 1.8m. RHS H7, USDA 2a-8b.



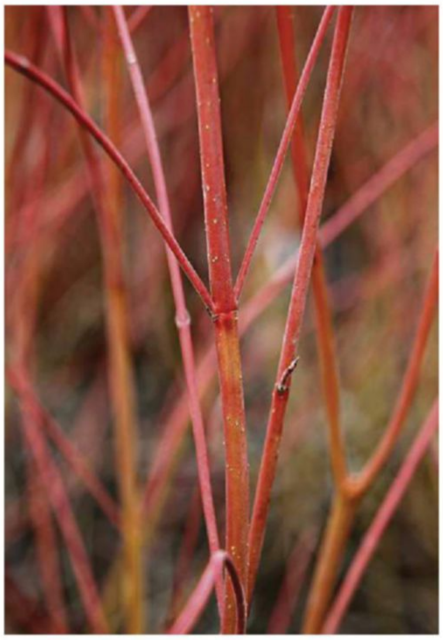
C. alba ‘Sibirica’
Dark-green leaves colour rich crimson before they fall. Both autumn foliage and the crimson-red winter stems are stunning when lit by low sunlight. One of the best alongside water. 1.8m. AGM*. RHS H7, USDA 2a-8b.



C. sanguinea ‘Anny’s Winter Orange’
One of the best common dogwoods for vigour and late-season stem colour, with clear, orange shoots forming a broad mound. Light-green foliage turns gold and flame in autumn. 1.2m. AGM. RHS H6, USDA 4a-8b.

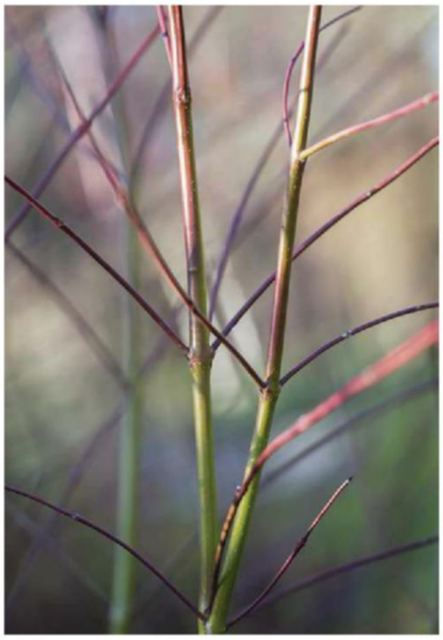


C. sanguinea ‘Magic Flame’
The branched, winter stems start orange-yellow at the base of the plant, gradually becoming warm orange and eventually scarlet at the tips of the shoots. Excellent autumn foliage. 1.5m. AGM. RHS H6, USDA 4a-8b.

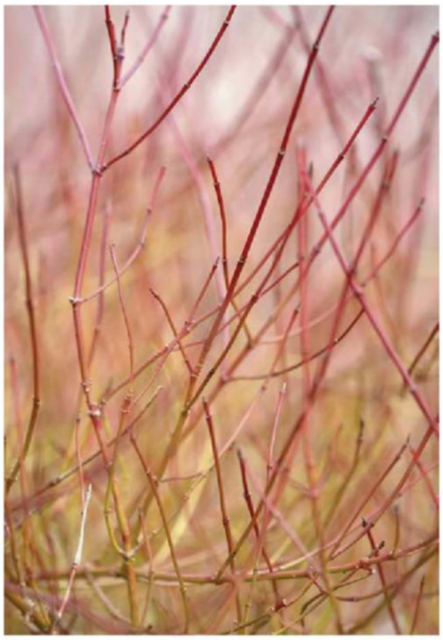


MARTIN HUGHES-JONES / THE GARDEN COLLECTION / FP

C. sericea ‘Cardinal’
Vigorous and upright with orange-yellow winter shoots that are crimson-red towards the tips. A good alternative to *Cornus sanguinea* on wet and waterlogged soil. 1.8m. RHS H7, USDA 2a-8b.



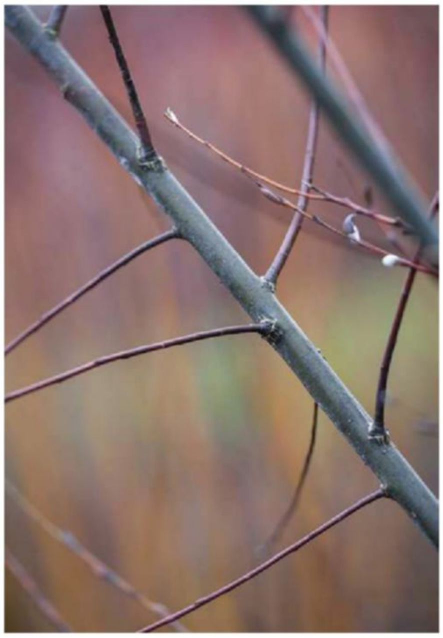
C. sericea ‘Hedgerow’s Gold’
An excellent variegated shrub. Summer leaves are green edged with creamy yellow. The tall, branched winter stems are burgundy-red. Cut back every two years to preserve foliage. 2.4m. AGM. RHS H7, USDA 2a-8b.



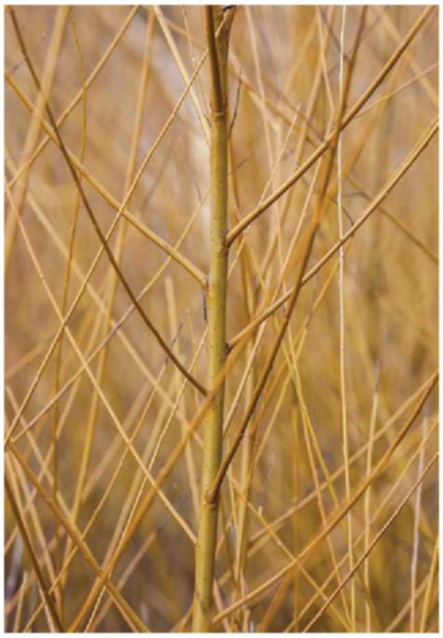
MATT ANKER / GAP PHOTOS

C. sericea ‘Kelseyi’
A dwarf, red-osier dogwood. Its yellow-green stems are red towards the tips of the shoots and form a dense thicket. Ideal for a smaller garden; best cut back hard every two to three years. 1.2m. RHS H7, USDA 2a-8b.

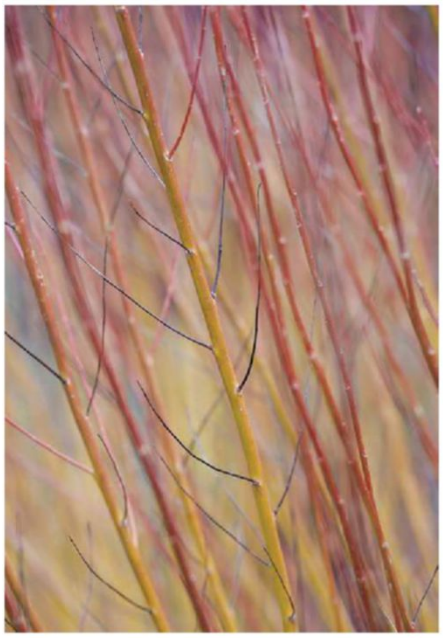
Salix



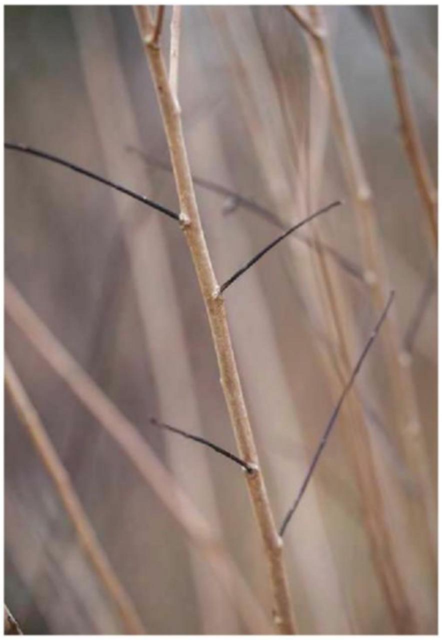
Salix acutifolia **'Blue Streak'**
A striking willow with tall, slender, wand-like stems and narrow dark-green leaves. The naked winter stems are purple-black heavily overlaid with blue-white bloom. 2.1m. AGM. RHS H6, USDA 3a-8b.



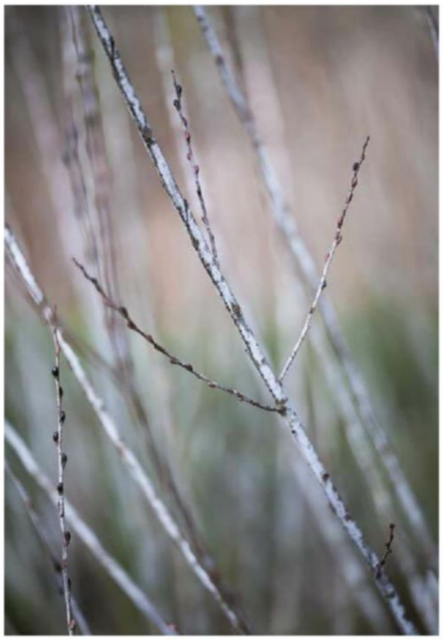
S. alba **'Golden Ness'**
One of the best forms of white willow with burnished gold winter stems, when coppiced annually as soon as the leaves start to form. The slender leaves colour yellow before they fall. 2.1m. AGM. RHS H6, USDA 3a-8b.



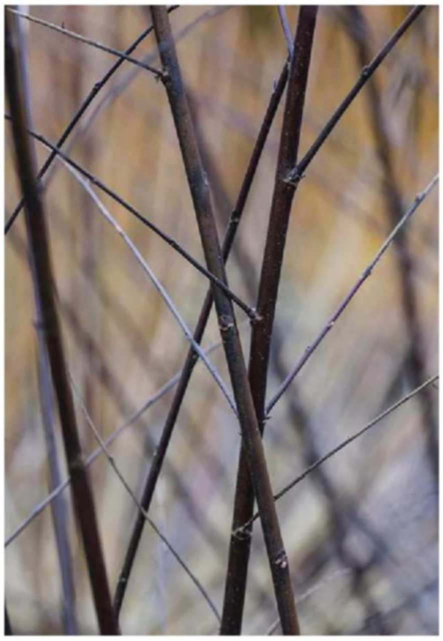
S. alba **var.** ***vitellina*** **'Britzensis'**
The scarlet willow makes a substantial tree if left to grow. It is stunning alongside water, even when coppiced, or when pollarded – cut back annually to a single short stem. 2.1m. RHS H6, USDA 3a-8b.



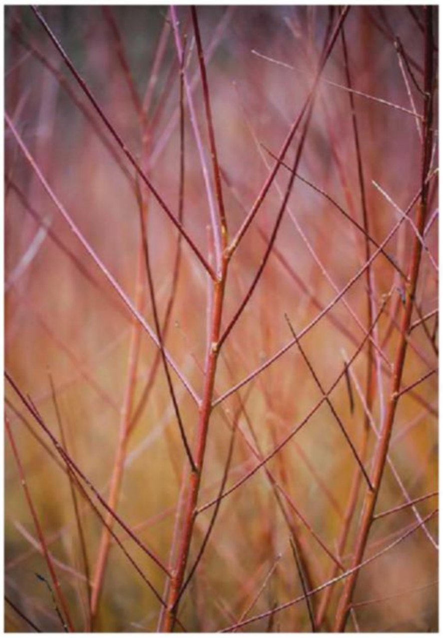
S. **x** ***fragilis*** **var.** ***decipiens***
The crack willow or brittle willow is a British native, so-called because the twigs break off at the base with a distinctive cracking sound. This variety is commonly known as the Welsh white willow. 1.2m. RHS H6, USDA 3a-8b.



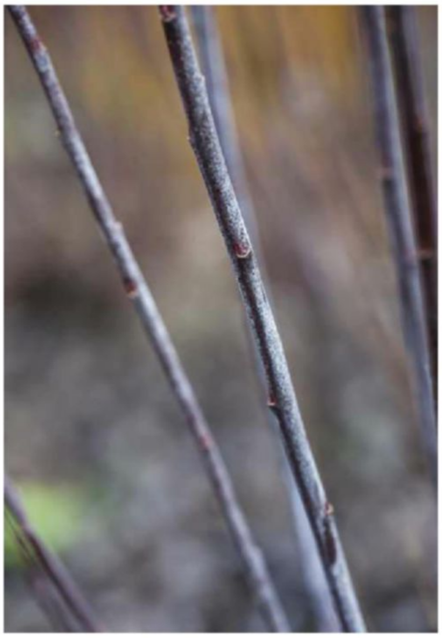
S. irrorata
Commonly known as the blue-stem willow for its purple stems covered in white bloom. It forms a broad shrub with narrow, shining leaves, white on the undersides. 1.5m. AGM. RHS H5, USDA 5a-9b.



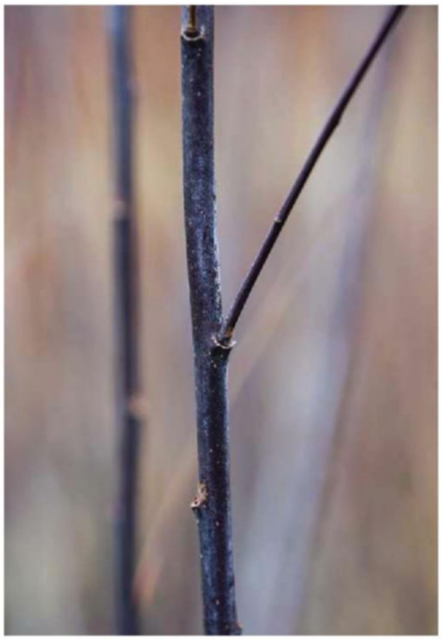
S. myrsinifolia
Although shining ebony winter stems are its best feature, the golden-yellow spring catkins can be left before hard pruning. At its best when planted to contrast with golden or red winter stems. 1.5m. RHS H5, USDA 5a-9b.



S. alba var. vitellina 'Yelverton'
A superb form of the golden willow with yellow-orange, or bright orange-red winter stems. There are separate male and female plants that carry their respective catkins in spring. 2.1m. AGM. RHS H6, USDA 3a-8b.

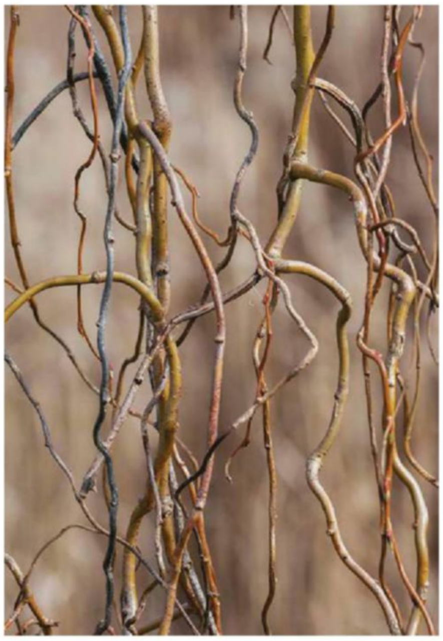


S. daphnoides
A fast-growing willow that quickly produces violet-purple wands, clothed in purple bloom, from annual coppicing in spring. Narrow leaves turn golden yellow in autumn. 1.5m. AGM. RHS H6, USDA 3a-8b.



***S. triandra* 'Black Maul'**
Widely used for willow baskets because of its long, flexible rods, that are freely produced in a year. The winter stems are maroon-black, lasting well into spring as it is one of the latest to come into leaf. 2.1m. RHS H6, USDA 3a-9b.

FLOWERPHOTOS / ALAMY STOCK PHOTO



***S.* x *sepulcralis* 'Erythroflexuosa'**
A delightful twisted willow originally discovered in Argentina. Vigorous, curling, pendulous shoots are orange-yellow creating an attractive silhouette in the winter garden. 5m. AGM. RHS H5, USDA 5a-9b.

Cultivation

- *Cornus* and *Salix* are tolerant of most soils, including heavy clay and chalk. They thrive in fertile, moist conditions and most are tolerant of waterlogging. Adequate moisture during the growing season promotes vigorous growth and strong new shoots that colour well in winter. Although tolerant of some shade, stem colour is always best in an open, sunny situation.
- The best colour is displayed in first-year stems that have grown well during the season. Most *Cornus* and *Salix* are therefore best cut back completely to less than 10cm above the ground in early spring, every year, before the new leaves start to develop. The exceptions are those grown for variegated foliage effect, as well as their late-season stems. These could be left to grow for two years before hard pruning. Less vigorous species, such as *Salix irrorata,* only require hard pruning every three or four years. *Rubus* grown for their stems are cut back to the ground in early spring, every year, or every other year if space allows.
- After cutting back the stems, clean up around the plants, apply a slow-release, balanced fertiliser and water thoroughly. On dry soils mulching with organic compost or well-rotted manure is especially beneficial.

Planting partners

- Combining two dogwoods of different hues can be particularly effective, for example *Cornus sericea* 'Bud's Yellow' adds golden highlights with the warm tones of *Cornus sanguinea* 'Midwinter Fire'.
- Alongside water *Cornus alba* 'Sibirica' makes the winter wands of *Salix alba* var. *vitellina* 'Britzensis' glow even brighter. The cornus stems will be tall and strong if grown in wet conditions.
- Underplanting winter stems with evergreen ground cover subjects is particularly effective, displaying the stems against a leafy carpet, rather than against bare soil. Low-growing sedges, such as *Carex oshimensis* 'Evergold', are ideal under the

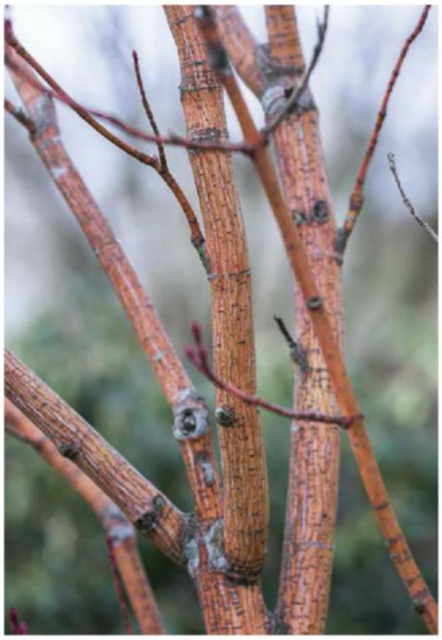
red stems of *Cornus alba* Baton Rouge (= 'Minbat').

- Large-leaved ivies, such as *Hedera colchica* 'Sulphur Heart', make attractive ground cover and work well under the lower growing dogwoods, such as *Cornus sanguinea* 'Anny's Winter Orange'. Plain green *Pachysandra terminalis* contrasts well with yellow stems, as long as the ground is not too wet. *Vinca minor* is also successful, but the small leaves are less reflective and colourful and provide a more neutral backdrop.
- Bergenias with leaves that take on rich ruby hues, such as *Bergenia* 'Overture', are stunning with red or chalky stems. For an even more striking contrast try underplanting *Rubus cockburnianus* 'Goldenvale' with the grass-like, black perennial *Ophiopogon planiscapus* 'Nigrescens'.

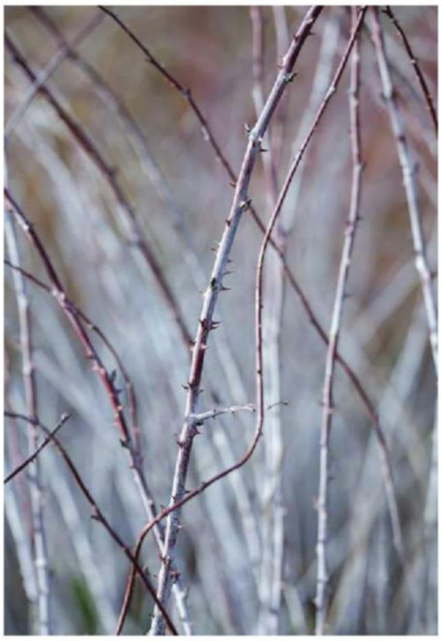
Where to see and buy

- **BlueBell Arboretum & Nursery**
  Annwell Lane, Smisby, Ashby-de-la-Zouch, Leicestershire LE65 2TA.
  Tel 01530 413700,
  bluebellnursery.com
- **Burncoose Nurseries**
  Gwennap, Redruth,
  Cornwall TR16 6BJ.
  Tel 01209 860316, burncoose.co.uk
- **The Down House**
  The Down House, Itchen Abbas,
  Hampshire SO21 1AX.
  Tel 01962 791054,
  thedownhouse.co.uk
  Opens under the NGS.
- **RHS Garden Rosemoor**
  Torrington, Devon EX38 8PH.
  Tel 01805 624067,
  rhs.org.uk/gardens/rosemoor
- **The Sir Harold Hillier Gardens**
  Jermyns Lane, Ampfield, Romsey,
  Hampshire SO51 0QA.
  hants.gov.uk/hilliergardens
- **The Savill Garden**
  Windsor Great Park, Wick Lane,
  Englefield Green, Surrey TW20 0UU.
  theroyallandscape.co.uk
- **RHS Garden Wisley**
  Wisley Lane, Wisley, Woking,
  Surrey GU23 6QB.
  Tel 01483 224234,
  rhs.org.uk/gardens/wisley

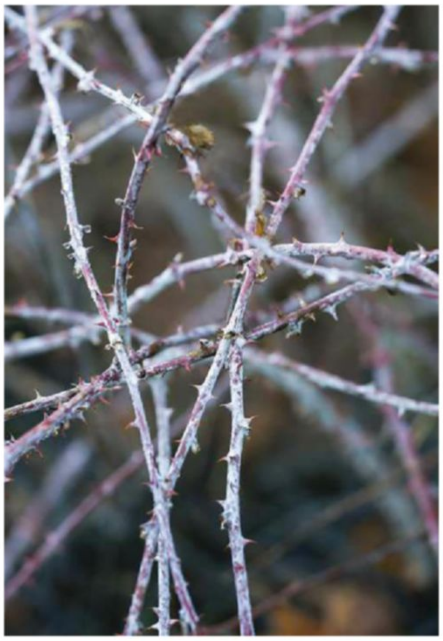
Other



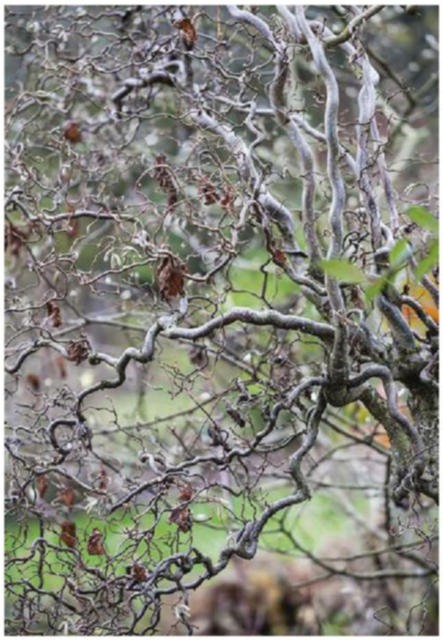
***Acer pensylvanicum* 'Erythrocladum'**
This small tree has pink- and gold-tinged bark with chalky striations. The young shoots are bright coral-pink and can be encouraged by pruning every three to four years. Autumn leaf colour is a bonus. 7m. RHS H6, USDA 3a-8b.



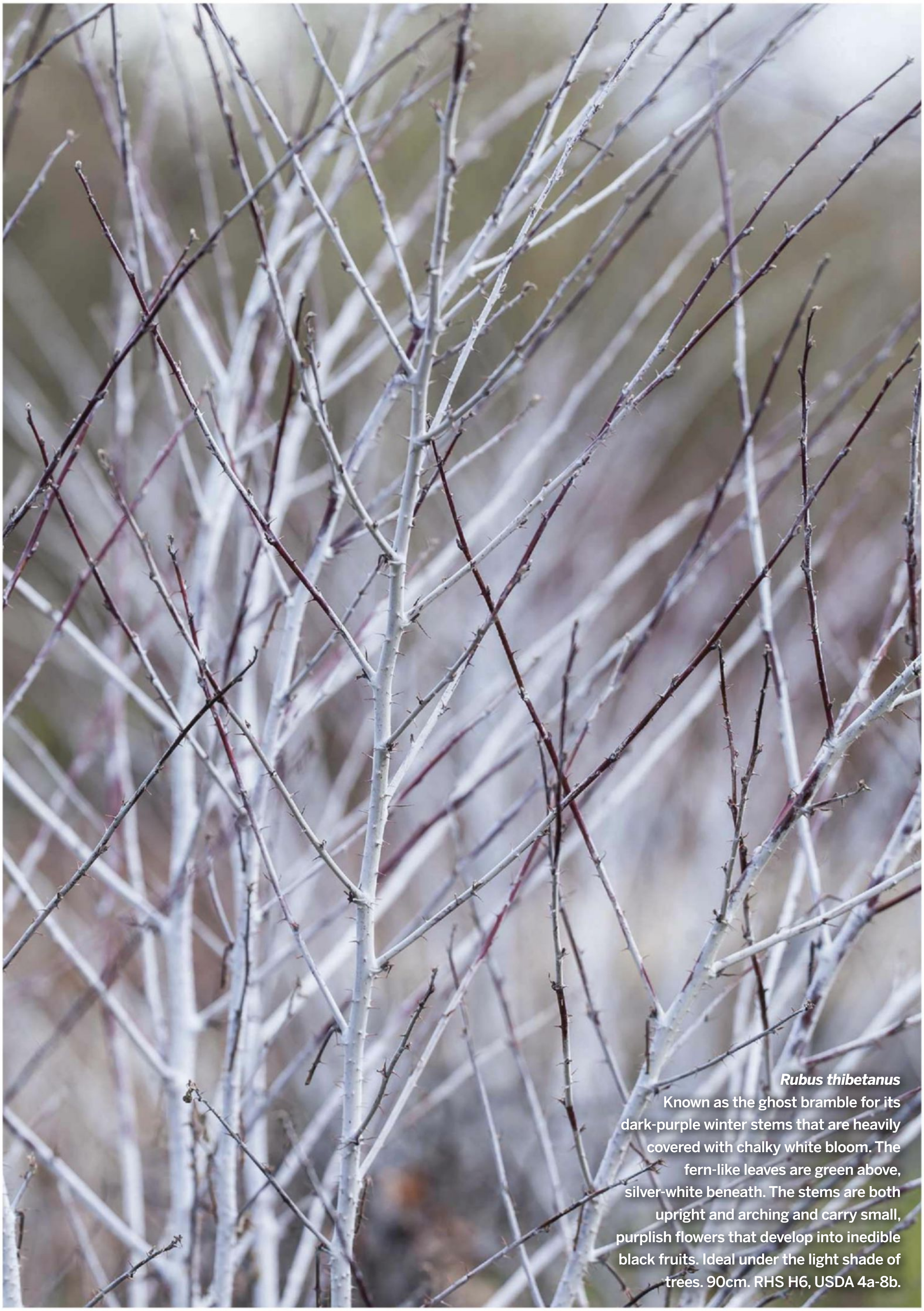
Rubus biflorus
A suckering shrub with upright, prickly stems covered in white bloom. Left unpruned it makes an impenetrable thicket, so annual pruning to ground level is the best practice. 3m. AGM. RHS H6, USDA 4a-8b.



***Rubus cockburnianus* 'Goldenvale'**
A showy bramble with bright, golden-yellow, fern-like leaves that fall to reveal chalky white sprawling winter stems. Small purplish flowers develop into black, inedible fruits. 90cm. AGM. RHS H6, USDA 4a-8b.



***Corylus avellana* 'Contorta'**
The corkscrew hazel has softly shining, twisted and contorted, brown branches and twigs hung with long, golden-yellow catkins in late winter. No pruning is necessary. 2.4m. AGM. RHS H6, USDA 3a-9b.



Rubus thibetanus
Known as the ghost bramble for its dark-purple winter stems that are heavily covered with chalky white bloom. The fern-like leaves are green above, silver-white beneath. The stems are both upright and arching and carry small, purplish flowers that develop into inedible black fruits. Ideal under the light shade of trees. 90cm. RHS H6, USDA 4a-8b.

MANY THANKS TO MARK AND JACKIE PORTER OF THE DOWN HOUSE NEAR WINCHESTER WHERE THE MAJORITY OF THESE IMAGES WERE TAKEN.

Juan Grimm

The renowned Chilean landscape architect on responding to topography, his passion for evergreens, and why herbaceous perennials are overrated

WORDS TIM RICHARDSON PORTRAIT CHARLIE HOPKINSON

Great designers tend to have a crystal-clear rationale about what it is they do. Juan Grimm is no exception. The most celebrated landscape designer in South America is in London to speak at a conference, and we meet at the Kensington Hotel where he has been put up; one of those 'wedding-cake' white-stucco buildings with clipped topiary and evergreens in window boxes. It's a rather stuffy place, which seems a world away from the wide open spaces of Juan's home environment in Chile – that long, narrow country, which boasts multiple climates and habitats.

"My landscapes look natural, but they are composed," Juan begins. Having been to Chile and seen a number of his designs, I can certainly concur. But this summary seems a little too simple. A typical Juan Grimm garden (most of his work is in the private sphere) consists of native shrub plantings that subtly direct the visitor through a variety of spaces that respond delicately to the surrounding topography. As well as this underlying poise there is a dynamism about the plantings that imbues his work with great expressive power – and I want to know how he does it.

"The size of the plants is very important," he explains. "First, to conform the space, I use evergreen shrubs; I do that in all my gardens. Then I put in medium-sized shrubs, such as hebes or myrtles, which I use just so that I can feel the way. Then there are the smaller plants, and finally the ground covers. It is only when I have made the room that I think about painting it, using flowering shrubs, such as *Spiraea* or *Viburnum*." Then he restates: "The difference between my work and that of nature is composition."

Of course, it sounds simple, but Juan's mastery of the form is such that all of his work feels as if it has a beginning, a middle and an end, despite its naturalistic tone. "When I am designing I always think about the space first and how it can be integrated with the surrounding landscape," he continues. "For example, at the moment I am designing a garden in Patagonia where the mountain is covered in small, native *Nothofagus* (southern beech), which turns bright red in autumn. So I have used only *Spiraea thunbergii* in the garden because it links with that colour." He has made a similar decision for the landscape surrounding a new temple for the Bahá'í faith in Santiago (Juan's biggest public commission), where the golden colour of the Andean mountains at dusk has inspired the use of massed *Hypericum*.

In this context I mention William Robinson, the 19th-century author of *The Wild Garden* who advised planting 'exotic' plants alongside natives – as long as they look happy together. "Yes, it's exactly the same for me," Juan says. "That's why I use cork oaks so much: they are not native but they look Chilean."

Juan was brought up "in a very small house with a very small garden" in Santiago, with five brothers. "They would play with their cars and I would make landscapes for them," he recalls. Otherwise he had little exposure to landscape and gardens, barring the garden of an uncle and the public parks of Santiago. A number of these parks were designed in the 1940s and 1950s by the expatriate Austrian designer Óscar Prager and Juan says that these became a major influence when he was studying architecture at Santiago University. "Prager was my real 'professor'," he says. "I really learned from his work – especially the way he used orthogonal or geometric path systems and then planted trees as a counterpoint. I have created gardens using just three kinds of oak – deciduous, evergreen and cork oak. Prager gave me the confidence to do that. And it's because of him that I use evergreens all the time."

Roberto Burle Marx is generally regarded as the greatest landscape designer South America has produced and Juan duly pays his respects, especially with regard to the Brazilian master's celebration of native flora. But Juan says that in fact he had never heard of Burle Marx until he entered a design competition that Burle Marx was judging (a competition Juan won). The Chilean's work is more restrained and composed, and generally less colourful, than that of the Brazilian master.

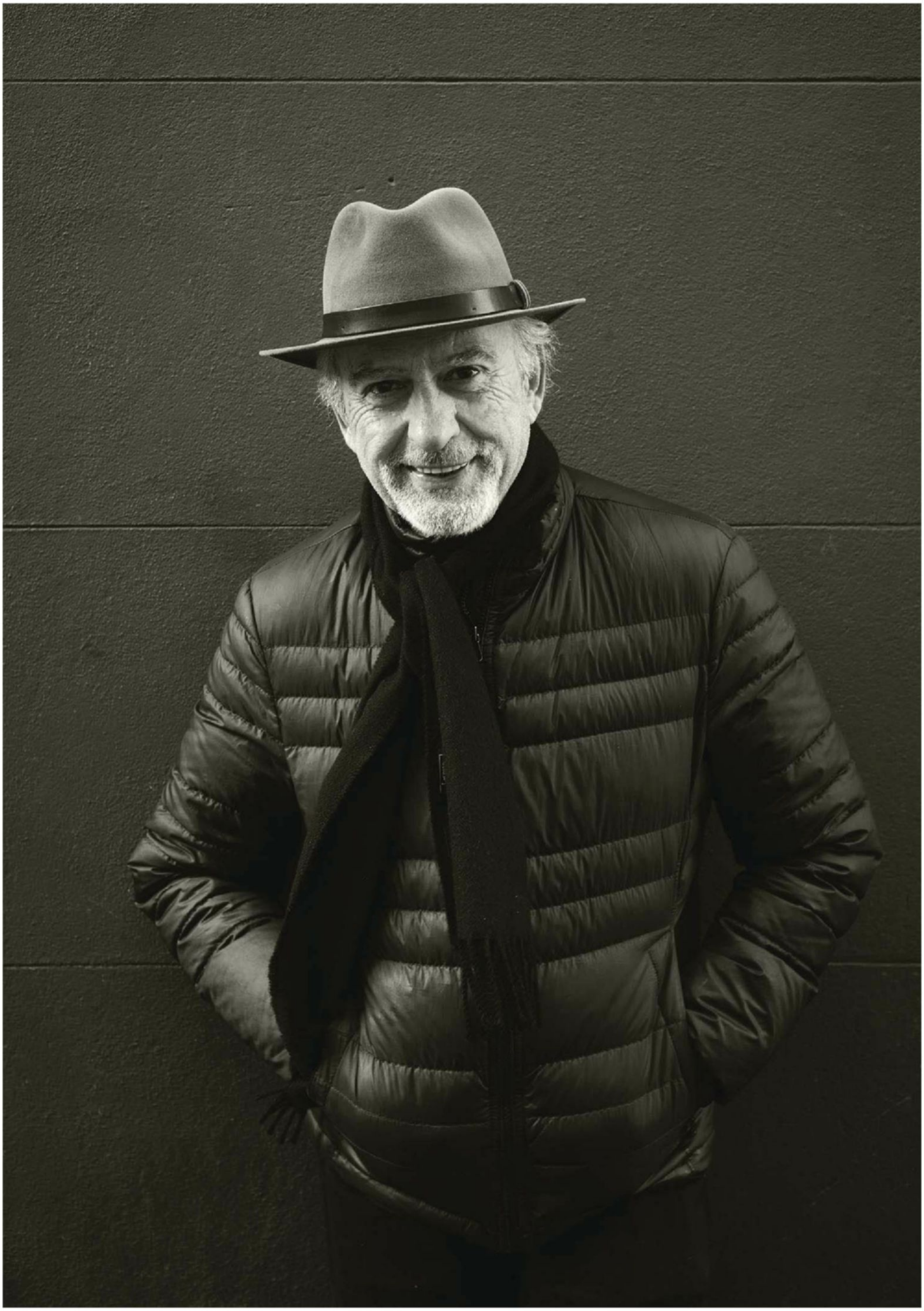
The traditional suspicion of colour exhibited by most modernist designers is indeed borne out in Juan's case by his clothing – black jeans, black shirt, black pumps. He appears rather nonplussed by the emphasis on herbaceous perennials – and associated colour – at the conference in London where he is speaking. "I love to see the gardens of Piet Oudolf and I think the High Line is magnificent," he says. "But there is no consistency to the design. After the autumn these borders fall down because there is no structure. This kind of work can be a little like decoration. Where is the design? The depth?"

Perhaps this perspective from South America is a prompt for us to re-examine current planting obsessions here in northern Europe. ☐

USEFUL INFORMATION
For more information on Juan's recent project for the Bahá'í temple in Santiago see: templo.bahai.cl/en/

NEXT MONTH American landscape architect Lisa Delplace.

> *"When I am designing I always think about the space first and how it can be integrated with the surrounding landscape"*



Shallot tarte tatin

SERVES 4

- 50g butter
- 500g shallots, peeled
- 120ml good-quality balsamic vinegar
- Small bunch thyme, tied together with string
- 1 x 300g ready-rolled sheet all-butter puff pastry
- Salt and black pepper

Preheat the oven to 200°C/Gas 6. Heat the butter in a heavy-bottomed, ovenproof frying pan. The shallots will shrink, so the pan might need to be smaller than you'd imagine. Add the shallots and cook on a medium heat until they start to brown, turning occasionally (about 8 min). Add the vinegar, thyme, 1tsp salt, some pepper and enough water to cover. Poach the shallots until they are completely soft (about 10 min), adding more water if necessary. Remove the thyme, then bubble the liquid and reduce it until the vinegar becomes syrupy. Remove from the heat and check the seasoning. Cut a circle of pastry a little larger than the pan, then lay it over the shallots and tuck down the sides. Cut a small slit in the centre for a steam vent. Bake for 20-30 min until the pastry is golden. Leave to cool for 5 min, and then invert on to a large flat plate. Cut into wedges and serve.

Flavour of the month

Thirty years ago, Guy Watson started delivering vegetables grown on his organic farm in Devon to a handful of friends – and Riverford was born. Today it is synonymous with freshly picked, seasonal, organic produce and has evolved into a box scheme and two Field Kitchen restaurants. To celebrate its 30th anniversary, Guy shares some of his favourite seasonal recipes

WORDS GUY WATSON PHOTOGRAPHS JASON INGRAM

Kale, spelt and chorizo big soup

SERVES 4

- **2tbsp rapeseed or sunflower oil**
- **1 onion, chopped**
- **2 cooking chorizo sausages, skins removed, crumbled into small pieces**
- **1 dried red chilli or a good pinch of chilli flakes, to taste**
- **4 tomatoes (peeled if you have time), finely chopped, or 1tbsp tomato purée**
- **150g pearled spelt, rinsed and drained**
- **1.5 litres chicken or good quality vegetable stock**
- **200g curly kale or cavolo nero, leaves stripped from their stalks and chopped**
- **Salt and black pepper**

Heat the oil in a pan over a low heat. Add the onion and fry for 10 min until soft and translucent, stirring now and then to stop it catching. Add the chorizo and fry, stirring occasionally, for a few minutes more. Stir in the chilli, tomatoes, spelt and stock, and season with salt and pepper. Bring to the boil, reduce the heat and simmer for 20 min. Meanwhile, blanch and squeeze the kale. Add the kale to the pan and cook for a further 15 min or until the spelt is tender. Keep an eye on the liquid and top up if needed. Check the seasoning before serving.

TIP To skin tomatoes easily, cut a little cross in the base then lower them into a bowl of boiling water. Leave for about 45 seconds until the skins start to furl away at the base, then transfer them to a bowl of cold water and peel off the skins.

Leek and parmesan tart

SERVES 4-6

- **3-4tbsp olive oil, or 50g butter**
- **6 large leeks, washed, dried and thinly sliced**
- **Bunch of thyme, tied with string**
- **1 x 300g ready-rolled sheet all-butter puff pastry**
- **25g parmesan (or vegetarian equivalent), finely grated**
- **Salt and black pepper**

Preheat the oven to 200°C/Gas 6. Heat the oil or butter in a heavy-bottomed saucepan and add the leeks and thyme. Slow-fry the leeks until they are very soft and starting to brown, a good 10-15 min. Cover the pan initially to help them sweat, then take off the lid halfway through so the liquid evaporates. Stir at intervals to stop them catching. Season with salt and pepper, then cool. Meanwhile, lay out your pastry flat on a lightly greased, non-stick baking sheet and bake for about 10 min until it has completely puffed up and is golden brown. (Check the bottom of the pastry is cooked too.) Flatten the pastry back down by covering it evenly with the leek mixture, leaving 5mm around the edge. Sprinkle with the parmesan and any other toppings (see suggestions below) and return to the oven for a further 5 min, until the cheese has melted. Serve warm.

Variations

- Onions work as a replacement for, or combined with, the leeks.
- Experiment with extra toppings, just like a pizza: try anchovies, olives or different cheeses, such as mozzarella or goat's cheese.

Lemony chicken and spinach curry

SERVES 4

- **1tsp cumin seeds**
- **1tsp coriander seeds**
- **1tbsp sunflower, light olive or coconut oil, plus a little extra**
- **600g diced chicken (leg, thigh or breast)**
- **1 large or 2 small onions, finely sliced**
- **3 garlic cloves, finely chopped, crushed or grated**
- **5cm piece of fresh ginger, peeled and finely chopped or grated**
- **1-2 fresh chillies, finely chopped (add the seeds if you like it hot)**
- **1tsp turmeric**
- **10 cardamom pods**
- **Juice of 2-3 lemons, depending on size**
- **400ml vegetable or chicken stock**
- **300g spinach, tough stalks removed and leaves chopped if large**
- **Large handful of coriander, roughly chopped**
- **Salt and black pepper**

Lightly toast the cumin and coriander seeds in a dry frying pan, then grind them with a pestle and mortar. Heat the oil in a large, heavy-based pan. Add the chicken and fry over a high heat until golden. Transfer the chicken to a plate. Add the onion to the pan with a splash more oil if needed. Fry gently for 10 min, until soft. Add the garlic, ginger, chillies and ground spices, and fry, stirring, for 2 min. Return the chicken to the pan with the lemon juice and stock. Bring to boil, reduce heat and simmer for 15 min until the chicken is cooked. Stir in the spinach and let it wilt. Add seasoning and chopped coriander.

Beetroot, potato and horseradish röstis

SERVES 4

- **2 large potatoes**
- **1 large beetroot, peeled**
- **1 small red onion**
- **5cm piece of horseradish, peeled or 1tsp grated horseradish from a jar**
- **1 large garlic clove**
- **Large handful of roughly chopped dill, tarragon and parsley**
- **1tbsp plain flour**
- **Sunflower oil, for frying**
- **Salt and black pepper**
- **Few slices of smoked salmon and some crème fraîche for serving**

Preheat the oven to 190°C/Gas 5. In a pan of cold, salted water, slowly bring the potatoes to the boil, then reduce the heat and simmer for 5 min. Turn off the heat and leave in the water for 15 min so the potatoes are half cooked. Drain and peel. Coarsely grate the potatoes, beetroot and onion into a large bowl. Finely grate and add the horseradish. Bash the garlic into a fine paste with a pestle and mortar, then add to the bowl along with the herbs (reserving a pinch for serving). Season, sprinkle over the flour and mix well. Shape the mixture into four burger-sized patties. If they don't hold together, add a bit more flour. Heat a good slug of oil in a pan and fry the röstis until golden brown on each side (don't flip them more than once or move them much). Transfer to a baking tray and finish in the oven for 15 min. Top with the smoked salmon etc.

Roast carrots with honey and fennel

SERVES 4 AS A SIDE

- **1kg carrots, peeled**
- **2-3tbsp olive or rapeseed oil**
- **1½tsp fennel seeds**
- **4tbsp honey**
- **Good pinch of salt**

Preheat the oven to 200°C/Gas 6. Cut the carrots into long wedges or roll-cut them into angular pieces. If they are small and slender, leave them whole or cut them in half lengthways. Toss with the oil, fennel seeds, honey and salt. Spread the carrots in a single layer over a roasting pan lined with baking paper. Roast for around 30 min until cooked through and caramelising in places – check after 20 min and turn over to ensure even roasting. Serve hot or warm.

This is a simple side dish that works particularly well with roast pork – both honey and fennel are great partners for the pig. If you are a fennel fan, rub crushed fennel seeds into the scored pork skin (with the salt) to make fantastic aniseed-flavoured crackling.

Variations

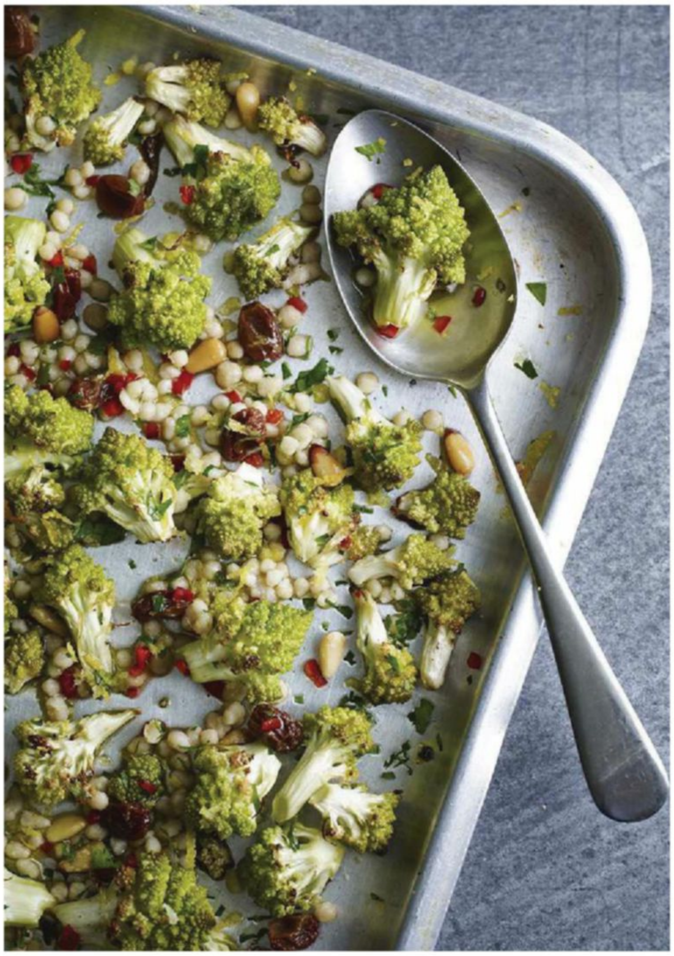
- Add a few sprigs of thyme to the tray.
- Swap the carrots for beetroot or celeriac.
- Instead of fennel seeds try cumin seeds or lightly bashed coriander seeds.

North African spiced beef and root vegetable stew

SERVES 4

- **3tbsp olive, sunflower or vegetable oil**
- **450g braising steak, cut into 4 similar-sized pieces**
- **1 large onion, sliced**
- **2 garlic cloves, crushed or finely chopped**
- **2cm piece of fresh ginger, peeled and grated**
- **1tbsp, rounded, ras el hanout**
- **800g mixed root veg, peeled and chopped into large chunks**
- **1 large glass of red wine (optional) or use more stock instead**
- **400ml beef stock**
- **1 cinnamon stick**
- **1 x 400g can chickpeas, drained**
- **100g pitted prunes**
- **Handful of chopped parsley and/or coriander**
- **Seeds from 1 pomegranate (optional)**

Heat a tablespoon of the oil in a heavy-based pot and fry the beef over a medium-high heat, browning it on both sides. Remove to a plate. Add the remaining oil to the pot, turn the heat down and add the onion. Fry gently, stirring, for 10 min. Add the garlic, ginger and ras el hanout and cook, stirring, for a couple more minutes. Return the beef and add the veg and wine. Bring to a simmer and bubble for a couple of minutes. Add the stock and cinnamon stick, cover and simmer for an hour. Stir in the chickpeas and prunes, re-cover and simmer for 15 min. Sprinkle over the herbs and pomegranate seeds.



Sicilian romanesco

SERVES 4 AS A SIDE

- **150-200g couscous, depending on appetite**
- **1 romanesco or cauliflower, cut into even, bite-sized florets**
- **Generous slug of good olive oil**
- **25g currants**
- **50g pine nuts**
- **1 red chilli, deseeded and finely chopped**
- **Zest of 2 lemons**
- **Handful of fresh parsley leaves, finely chopped**
- **Sunflower or light olive oil, for frying**
- **Salt and black pepper**

Preheat the oven to 190°C/Gas 5. Spread the couscous in a roasting pan, just cover with boiling water and a pinch of salt and leave for 30 min, then fluff up with a fork. Toss the florets with the oil, salt and pepper, and roast for 10-15 min in a roasting tray. Soak the currants in boiling water for about 10 min, then drain. Heat the pine nuts in a small dry frying pan for a couple of min. Put the couscous into a large bowl and mix with all the other ingredients (bar the florets) and a glug of olive oil. Stir in the florets and season.

autumn and winter veg
guy watson

READER OFFER

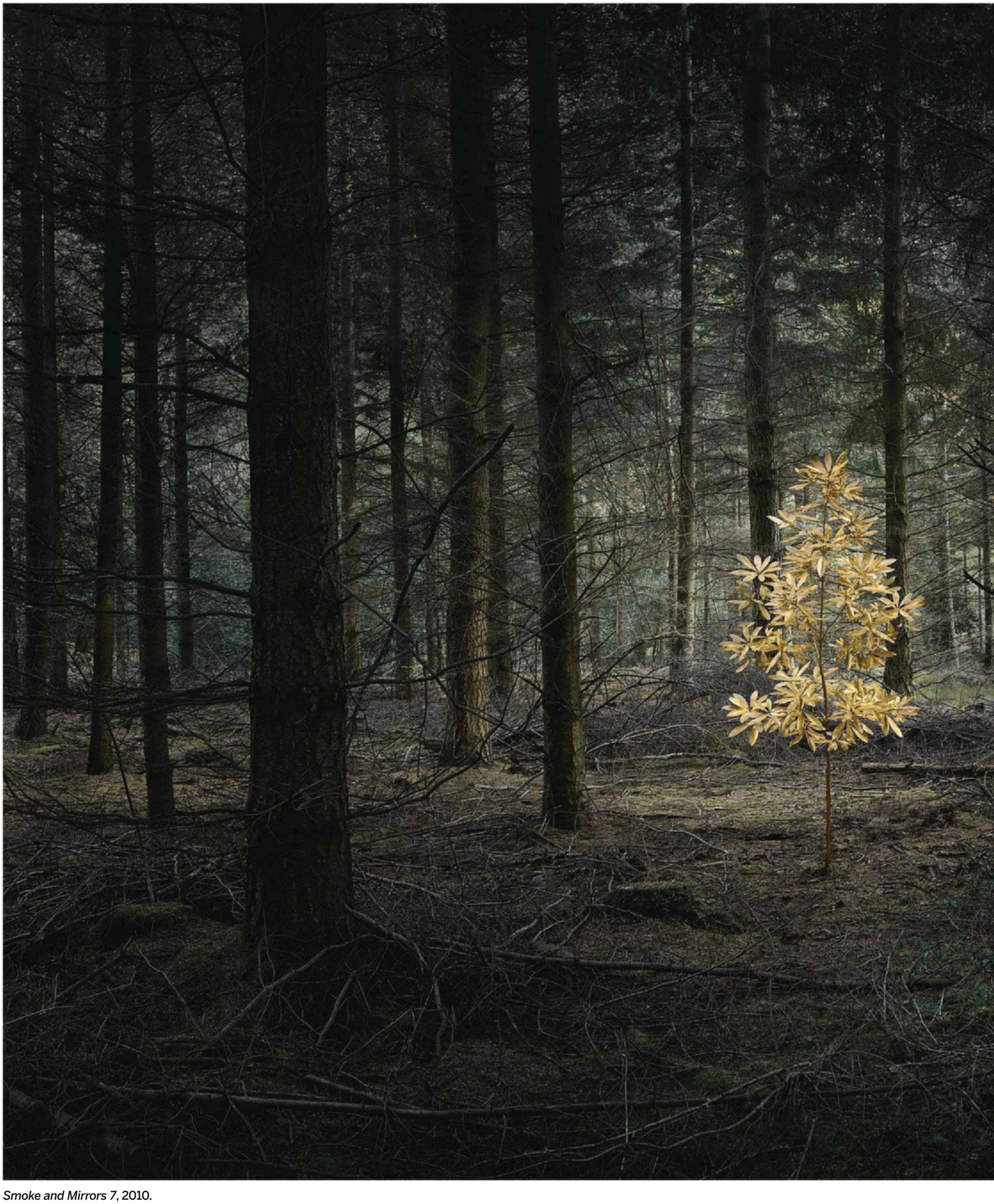
All recipes are from Riverford's cookbook: *Autumn and Winter Veg*. We have 20 copies, worth £12.99, to give away. For a chance to win one go to gardensillustrated.com/competitions. For more on Riverford: riverford.co.uk

Beetroot and pink peppercorn gratin

SERVES 6 AS A SIDE

- **2 large garlic cloves, peeled**
- **400ml double cream**
- **800g beetroot, peeled and cut into 2mm slices**
- **175g sourdough bread, sliced (best if slightly stale)**
- **20g cold butter, diced**
- **1tsp sunflower, rapeseed or olive oil**
- **1tbsp pink peppercorns, finely ground**
- **1tbsp red wine vinegar**
- **Salt and black pepper**

Preheat the oven to 180°C/Gas 4. Lightly crush the garlic cloves with the flat of a knife and put them into a small pan with the cream. Bring to a simmer and cook for 10 min. Strain through a sieve, pressing the garlic with the back of a spoon to extract its flavour. Season with salt and mix well. Pack the beetroot flat into a roasting dish and pour over the cream. Cover with foil and bake for about 1 hour, until the beetroot is just tender. Pulse the bread in a food processor until reduced to coarse crumbs. Add the butter and oil and pulse again until the butter is evenly distributed. Remove the foil from the roasting dish, then stir in the ground peppercorns and vinegar. Taste and adjust the seasoning if necessary. Cover with the breadcrumbs and return to the oven for 25 min until golden brown.



Smoke and Mirrors 7, 2010.

Into the woods

Forests are mystical places – the stuff of fairy tales and folklore. Part fantasy, part reality, Ellie Davies' enchanting installations and subsequent photographs capture their essence

WORDS ROSANNA MORRIS

Wisps of smoke drift through the branches of an old oak tree. A path of bracken snakes across a forest floor. A silver birch coated with gold shimmers in a gloomy clearing. Glittery starlight brightens the silhouettes of young pine trees in a dense thicket. "The stars are those taken by the Hubble Space Telescope," says fine art photographer Ellie Davies of her images taken of forests, which feature unexpected installations. "I superimposed the stars on to the image of the pine. It's meant to juxtapose the forest with the intangible and unknown universe; its physicality and tactility set against a profound and fundamental otherness. The smoke is real, though."

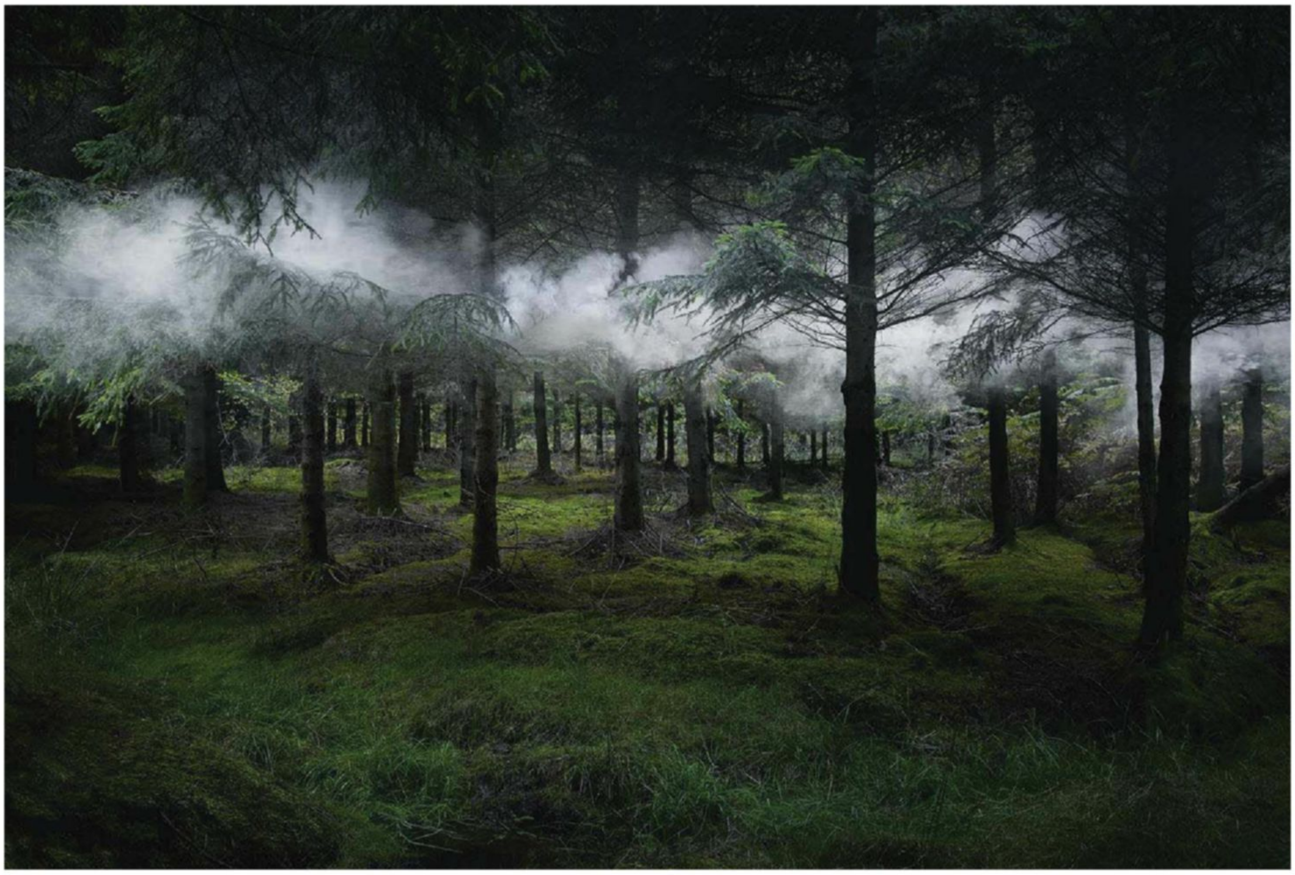
Ellie has been photographing forests for the past eight years. But rather than capture a simple composition, she brings into the frame what she calls 'interventions' – smoke or a painted path – to surprise and intrigue viewers, and make them see forests differently.

Dark, moody, atmospheric – the works capture the primeval nature of forests and the effect it has on us. "Some people find my work sinister, while others find it joyful and uplifting," says Ellie. "I try to capture all the different sensations of being in the woods. Sometimes the woods feel gentle and welcoming, sometimes wild and mysterious, filled with potential. When you step inside a woodland everything goes quiet, the air is different, the wind drops; there's

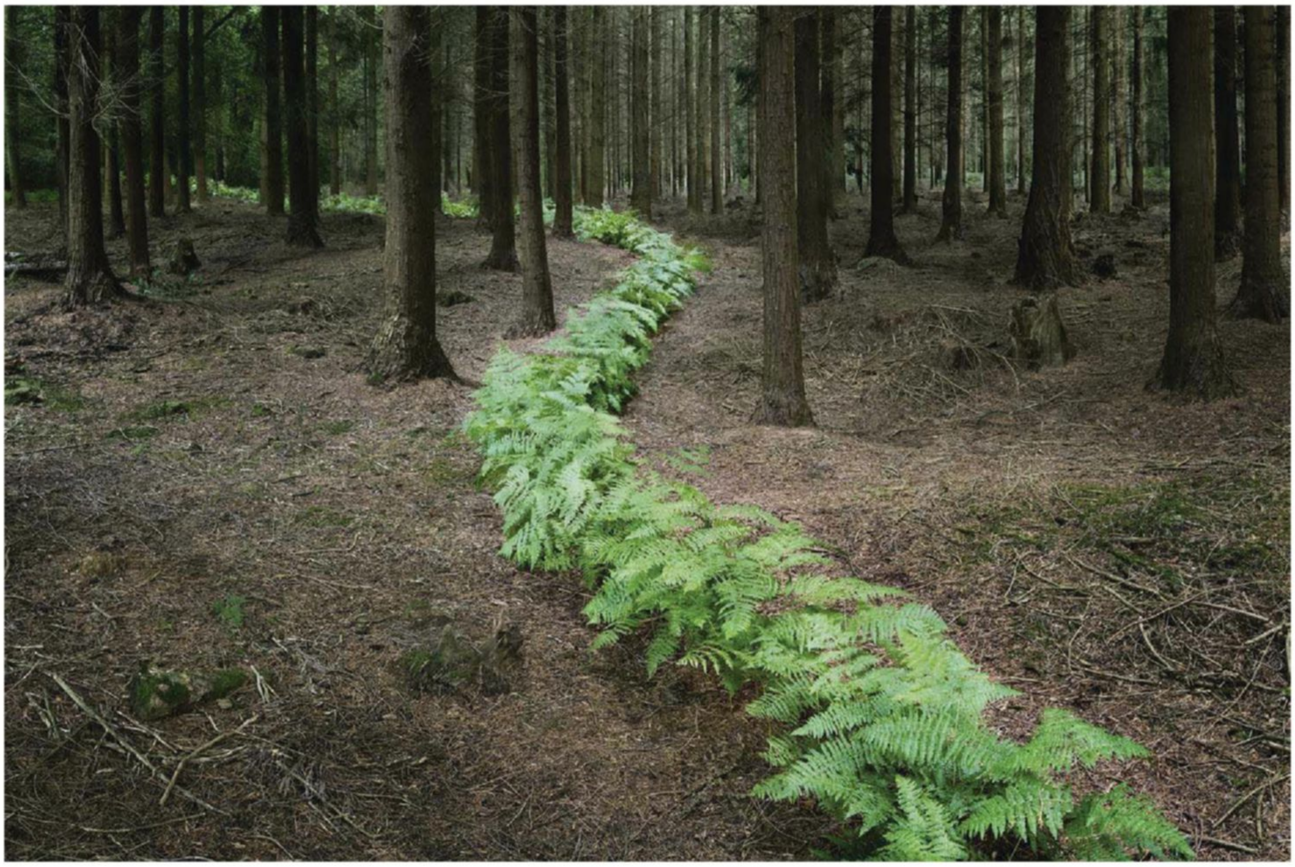
To continue turn to page 77

Dwellings 8, 2012.

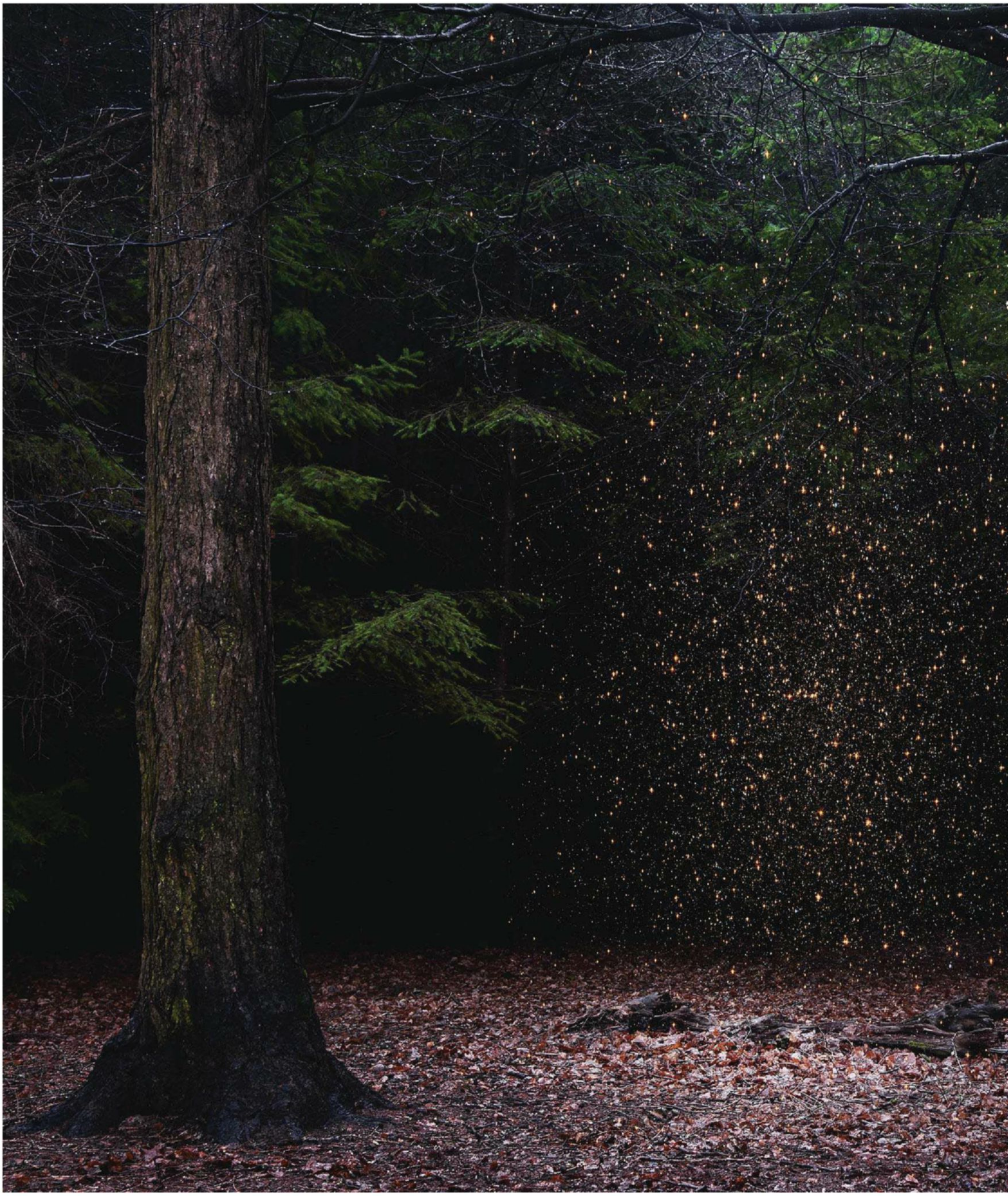
Between the Trees 14, 2014.



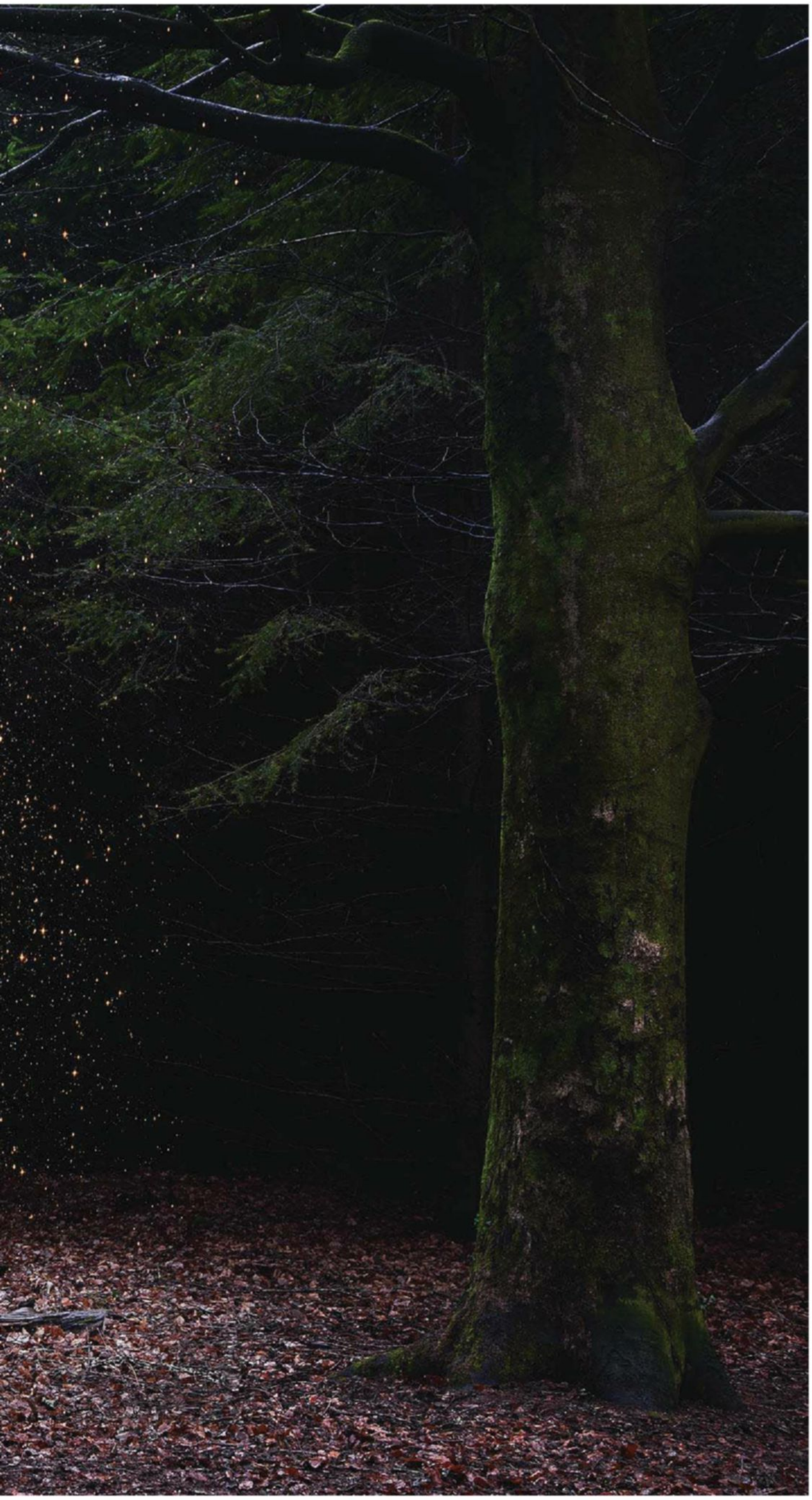
Between the Trees 3, 2014.



Come with Me 7, 2011.



Stars 8, 2014-2015.



▷ this calm feeling and it does something to your soul. I love exploring that difference."

Ellie grew up in the New Forest in Hampshire. As a child, she would play among the trees with her twin sister. They would build dens and dams, and forage for berries and mushrooms. While Ellie enjoyed art at school and went on to do an art foundation course, she changed tack and studied for a psychology degree before going on to work in fashion in London. Eventually, however, her artistic inclination took hold and she completed an MA in photography in 2008. She began with fashion photography, but her subjects soon changed to the natural world and she found herself back in the woods of her youth.

"The New Forest is perfect for what I want to convey," she says. "The variety is incredible, as there is heathland, ancient forest, pasture and new plantations. I haven't tired of it yet." Davies does, however, take herself off into other woods – she has worked in Puddletown Forest in Dorset, her *Gloaming* work (dusky pools of light introduced into groves) was shot in north Wales and she often visits Fontainebleau near Paris.

Ellie usually heads out on a murky, overcast day to work on an image, as sunlight spoils the effect. "I like the gloom, how the light drops away into the mysterious dark spaces at the back of the composition." It takes her a day to craft one shot, while a series can take up to a year, and she always works solo. "I like to be on my own and focus on the atmosphere of the woods and the way it makes me feel when it's quiet," she says. "I don't feel like an intruder – I become part of it."

Ellie tramps through woodland loaded with a backpack of kit. In case of rain, she has a pram umbrella clamped to her tripod. When she has achieved the image she wants she withdraws from the forest, leaving it as it was. Her finished image reflects this fleeting, transient moment.

How does she shoot the smoke effect? "The smoke is made *in situ* and 'woven' into the trees," she reveals. "I then run out of the frame and take the picture using a remote fire shutter." But she won't divulge any more. And she's keeping shtum about how she plants a painted gold tree in the middle of a clearing, too. "I don't want to spoil the magic. You have to imagine how I did it." □

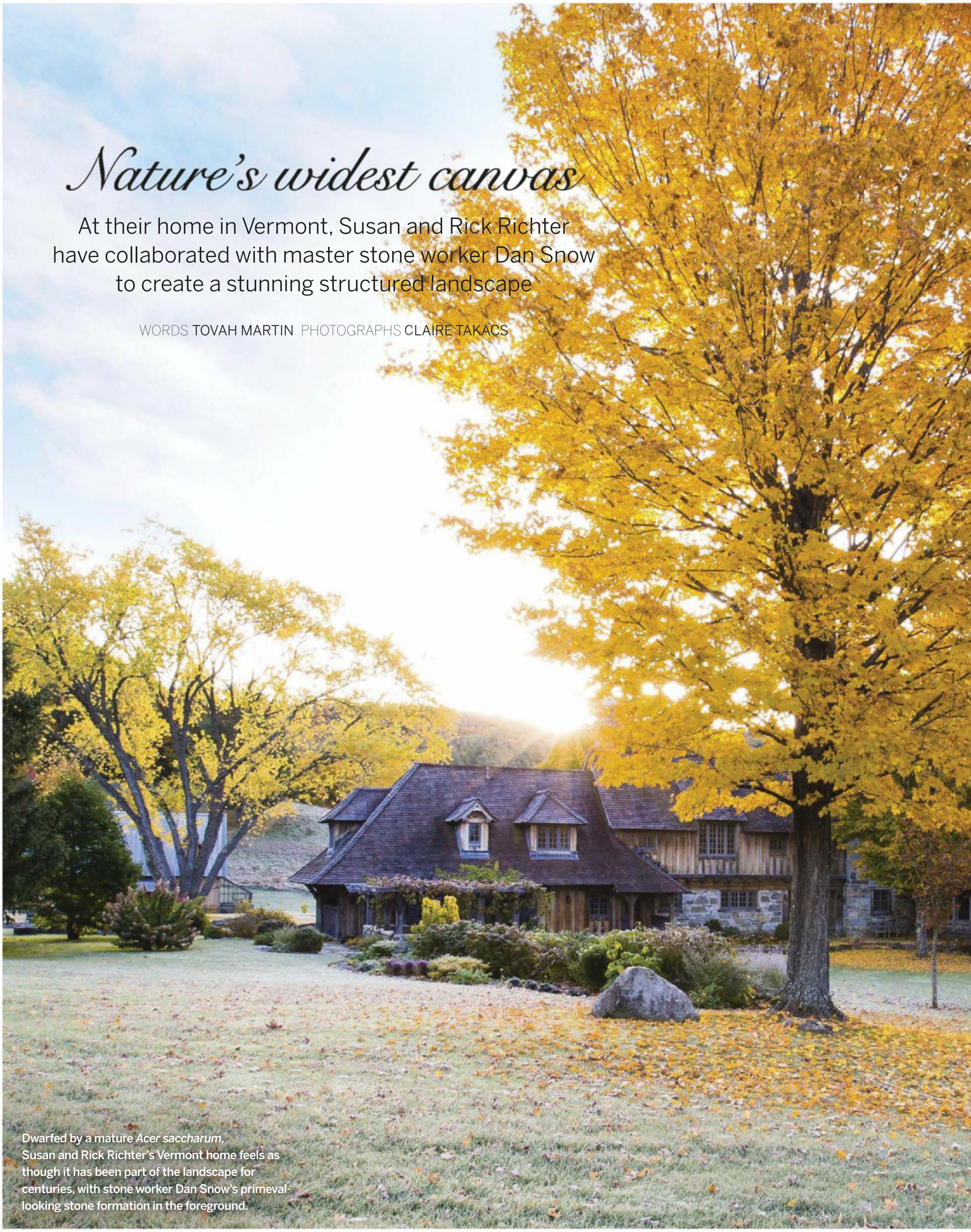
USEFUL INFORMATION

Find out more about Ellie's work at elliedavies.co.uk

Nature's widest canvas

At their home in Vermont, Susan and Rick Richter have collaborated with master stone worker Dan Snow to create a stunning structured landscape

WORDS **TOVAH MARTIN** PHOTOGRAPHS **CLAIRE TAKACS**



Dwarfed by a mature *Acer saccharum*, Susan and Rick Richter's Vermont home feels as though it has been part of the landscape for centuries, with stone worker Dan Snow's primeval-looking stone formation in the foreground.

In brief

Name Woodland Farms.
What Private residential garden with stoneworks incorporated into hay fields and woodlands.
Where Central Vermont, USA.
Size 316 acres.
Soil Moist but well-drained loam with a bit of clay.
Climate A windy, mountainside location with moderate summer temperatures and typically harsh winters.
Hardiness rating USDA 5a.

Everything is relative. Three hundred acres in rural Vermont wouldn't strike most as downsizing. But then, compared to maintaining two homes on opposite coasts of the USA, a mountainside in the middle of nowhere seemed comparatively restful. "We wanted somewhere to retire," says Susan Richter, explaining how she and her husband Rick, a former screenwriter, came to look for a house in Rick's old college stomping ground of Vermont. He recalled sweeping views, unspoiled woodlands and the famous autumn colour.

The couple's specifications were detailed and only slightly idiosyncratic: the property they were looking for needed to have at least 100 acres and a stone house on high ground. Woodland Farms, with its 316 acres nestled into the side of a mountain, fitted all their criteria, but it was only a starting point. The couple revamped the original stone house into a style they have dubbed 'medieval Vermont'. They chose to keep the house to its original footprint, but extended the stone out into the garden in the form of terraces on multiple levels. With Dan Snow, the acclaimed artist, stone worker and Vermont resident on board, the stoneworks gradually began to creep further and further into the garden and before long, Susan and Rick were collecting boulders with as much zeal as they collected plants.

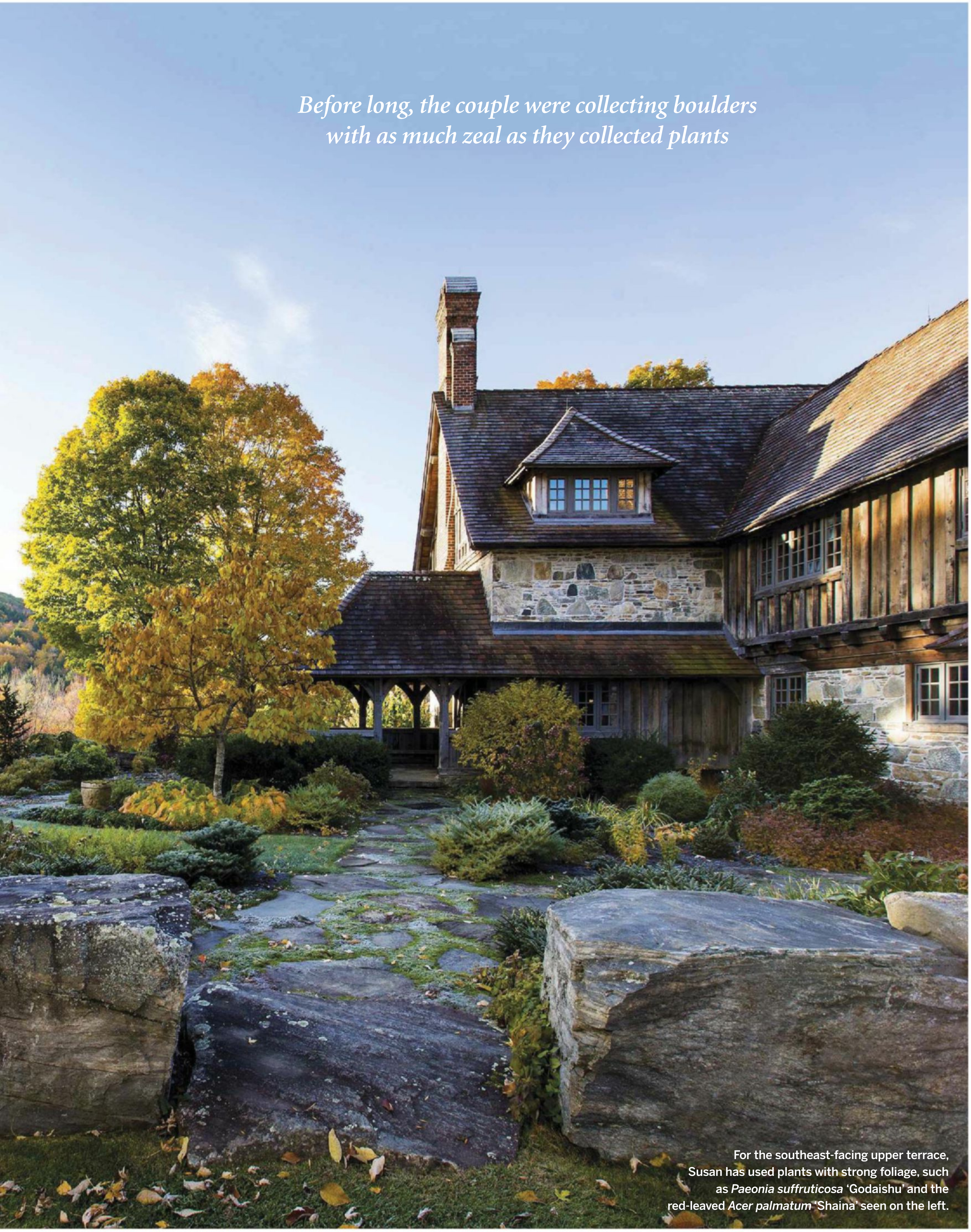
Rick and Susan had read about Dan in a local magazine and wrote to him via the publication. When finally they made contact, Dan's response was: "Call me back in a year." Exactly one year to the day, Dan's phone rang again. The initial conversation was about a wall to hide an electrical transformer, but the couple had other, more elaborate ideas, and Dan saw the potential for stoneworks of fortress proportions.

Dan is a quiet man who chooses his words as carefully as he selects his choice boulders. Tellingly, he doesn't call himself a stonemason. "What I do is more specialised than masonry," he says. Instead he combines the skills of a master craftsman in dry-stone walling with sculptural artistry to create new geological forms by balancing massive blocks – an art form he calls 'free stone construction'. "The most important thing," he says, "is to start at the end. And then plan backwards."

To convey his vision to the Richters Dan created a 3D scale model using fired clay and erected a prototype at the site. Once parameters were established and dimensions specified, Dan brought in his massive rectangular boulders and set to work. A dry-stone wall to keep deer and groundhogs out of the vegetable garden was an early project for Dan, but eventually, the stoneworks continued down the hill into a

To continue turn to page 84

Before long, the couple were collecting boulders with as much zeal as they collected plants



For the southeast-facing upper terrace, Susan has used plants with strong foliage, such as *Paeonia suffruticosa* 'Godaishu' and the red-leaved *Acer palmatum* 'Shaina' seen on the left.

Creating unity in the garden

Although Woodland Farms encompasses around 316 acres in total, the Richters have focused their design on an area of just 15 acres immediately surrounding the house. Dan Snow's stone features have been used throughout this area, as a recurring motif to create a sense of unity and to link the garden to the mountainous landscape. They also provide Woodland Farms with a distinctive personality.

1 Simplicity

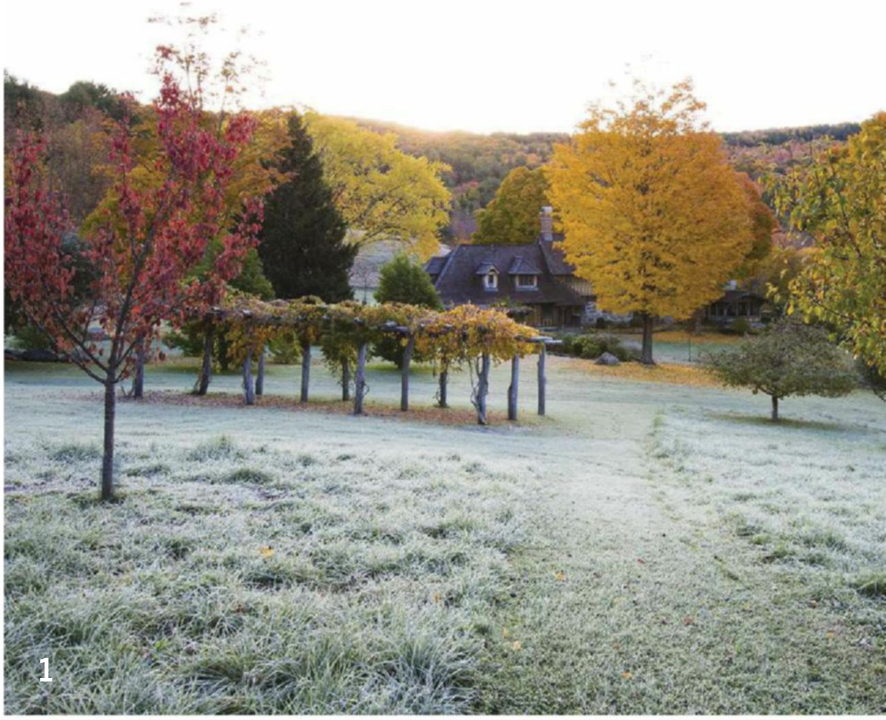
One of the first things the Richters did was to thin out the encroaching woodland and give the house some breathing space. They left a few chosen specimen trees, such as mature maples, to link the garden with the wider landscape and to bring the fabulous colours of the New England autumn into the garden. On the hill above the house, the Richters have created a small orchard with simple paths mown into the rough grass. Here they have planted new trees – unusual apples, such as 'Ashmeads Kernel', 'Beacon' and 'Yellow Transparent', which they grow organically, along with peaches, pears, Asian pears, plums and cherries. They have also made a simple arbour from locust wood to support a northern-hardy kiwi, *Actinidia arguta* 'Geneva 2' and closer to the house, dwarf conifers continue the woody theme without creating shade or competing with the expressive stonework.

2 Balance

Dan's boulders help to bring a sense of the wilderness right up to the Richters' door, but they are balanced by soft planting. Susan asked Dan to include planting pockets for low-growing plants, such as *Euphorbia myrsinites,* within the rough terrace that he created from slabs of quarried granite. She also requested the central box-like structure to contain a group of dwarf conifers, which reflect the surrounding woods, as does the *Ginkgo biloba* 'ChiChi' behind, which later in the autumn will turn a beautiful shade of gold.

3 Scale

In such a vast landscape where the surroundings are apt to dwarf buildings, let alone plants, using massive boulders for the terrace helps to balance out distant views and bring the hillside geology into the foreground. At the same time, stone seating and chair-shaped boulders add to the rocky theme. On the south-facing side of the stone-and-timber house, Susan keeps the planting light and loose with lower-growing perennials, such as *Paeonia* 'Garden Treasure' and *P. lactiflora* 'Le Jour'. The stone keeps maintenance to a minimum and is softened by low-growing grasses, such as *Hakonechloa macra* 'Aureola', and shrubs, including *Hydrangea paniculata* 'Tardiva' and *Stewartia pseudocamellia*.



1

2

Dan combines the skills of a master craftsman in dry-stone walling with sculptural artistry, to create new geological forms

3

Clockwise from top left

The white-oak barn with zinc roof, near the vegetable garden has been designed to match the style of the Richters' house. It looks out on a circle of 18th-century French limestone that surrounds an ornamental fountain. Both are dwarfed by a stately 100-year-old silver maple, *Acer saccharinum*.

One of Dan's stoneworks resembling a Celtic cairn or the foundations of an ancient ruin, blends beautifully with the stone of the house, and helps link the rough terrace above to the lawn below.

Near the entrance to Woodland Farms, a pond surrounded by tall trees reflects the glorious golds and reds of the autumnal foliage.

In the vegetable garden, enclosed by one of Dan's early dry-stone walls, Susan and Rick grow such relative rarities as artichokes and ground cherries, along with blackberries and red and black raspberries.

▷ series of descending walls and lower landings. Meanwhile, Susan was right behind Dan softening the stonework with plantings. Over the years, Susan has become an astute gardener – gathering ideas from her travels around Europe and garden tours closer to home – and a keen plant collector, spending hours trawling specialist nurseries. But vast landscapes such as Woodland Farms can devour individual plants and Vermont's harsh (possibly an understatement) winters are not kind to plants. Here the stoneworks have a practical as well as ornamental use as they provide plants with superior drainage and store the sun's warmth to help the plants survive the winters.

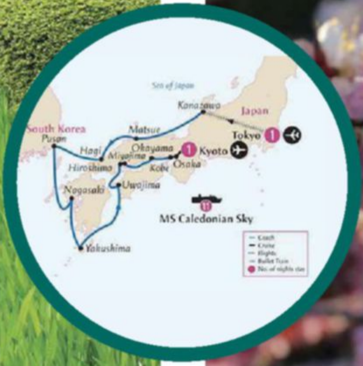
Intentional gaps in the stonework are filled with *Euphorbia myrsinites*, *Aruncus aethusifolius* 'Noble Spirit', *Viola riviniana* Purpurea Group, *Persicaria affinis* 'Superba', *Corydalis lutea*, and other similar ground-covering nuggets. Between the stones, dwarf conifers such as *Thuja occidentalis* 'Mr Bowling Ball', *Picea glauca* 'Cecilia', *Pinus strobus* 'Sea Urchin', and *Picea omorika* 'Wodan', help soften the hard landscape through Vermont's long winters, while deciduous larches, including *Larix laricina* 'Steuben' and *Larix kaempferi* 'Wolterdingen', which turn amber in autumn, blend with the fiery foliage from surrounding mature trees. The same goes for the dwarf *Ginkgo biloba* 'Jade Butterflies', which turns a glorious canary yellow before dropping its leaves.

Over time the garden has expanded, as have Dan's stoneworks. Susan hasn't finished extending the gardens. "I'm heading into the woods," she says, explaining her plans to soften Woodland Farms' boundaries. "I want it all to be simpatico with the surroundings, it should be of one cloth." True to intent, specimen trees are silhouetted against a blazing backdrop. Plantings finger the margins between ageless surfaces. And thanks to preservation plans, it all promises to remain equally expressive into the distant future. □

USEFUL INFORMATION

Woodland Farms opens for Garden Conservancy Open Days in the region. For details visit **gardenconservancy.org**

Find out more about Dan Snow and his work at **dansnowstoneworks.com**



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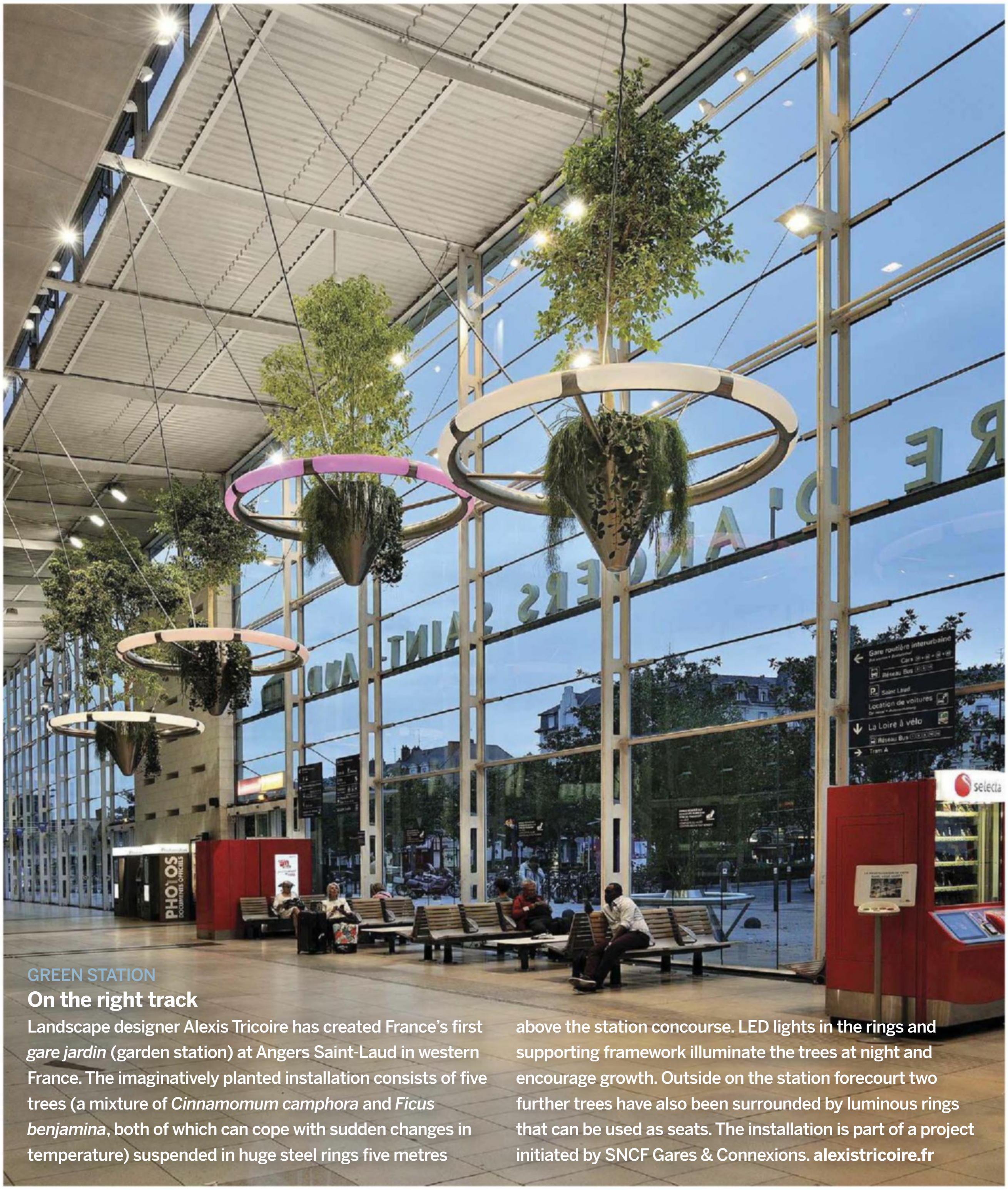
Design update, ideas and sourcebook

UPDATE COMPILED BY ANNIE GATTI



GREEN STATION

On the right track

Landscape designer Alexis Tricoire has created France's first *gare jardin* (garden station) at Angers Saint-Laud in western France. The imaginatively planted installation consists of five trees (a mixture of *Cinnamomum camphora* and *Ficus benjamina*, both of which can cope with sudden changes in temperature) suspended in huge steel rings five metres above the station concourse. LED lights in the rings and supporting framework illuminate the trees at night and encourage growth. Outside on the station forecourt two further trees have also been surrounded by luminous rings that can be used as seats. The installation is part of a project initiated by SNCF Gares & Connexions. **alexistricoire.fr**

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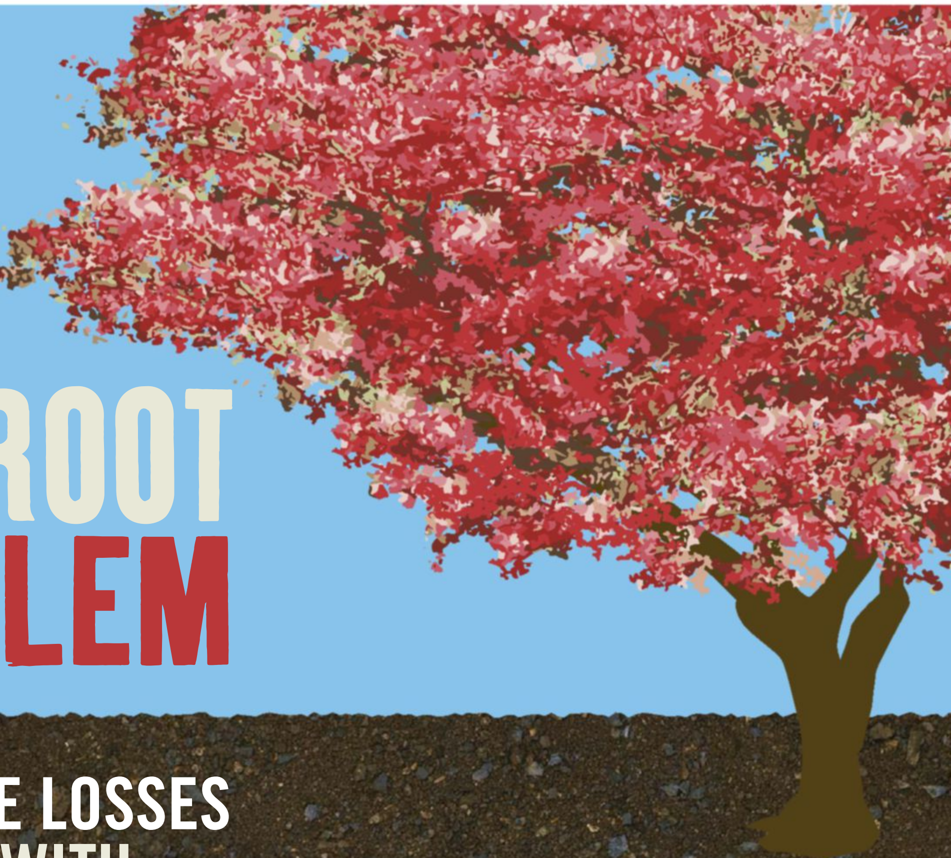

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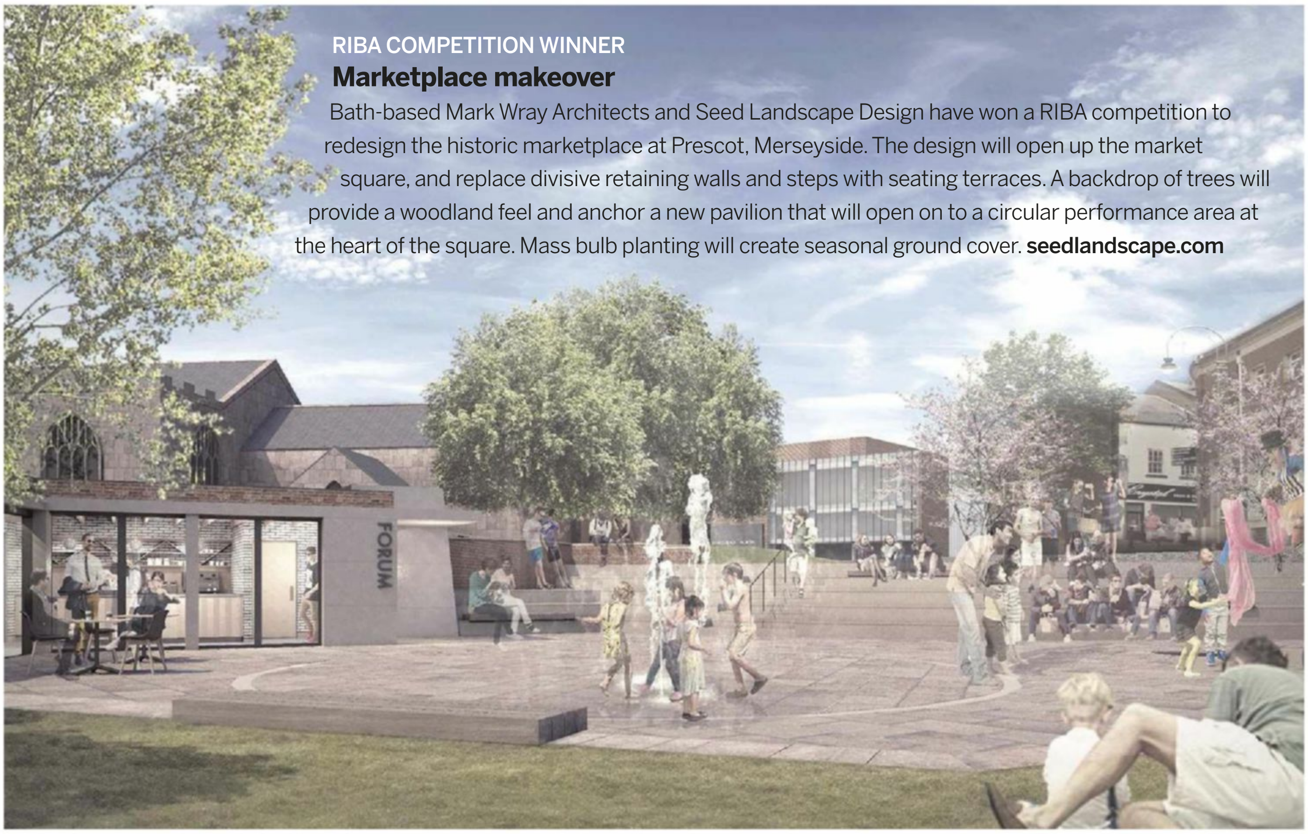
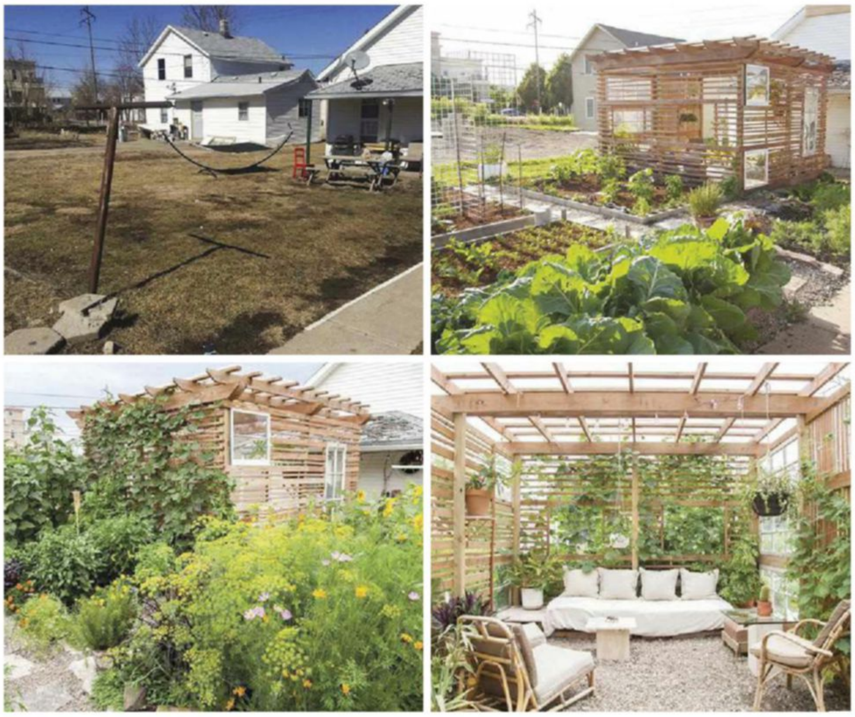
Marketplace makeover

Bath-based Mark Wray Architects and Seed Landscape Design have won a RIBA competition to redesign the historic marketplace at Prescot, Merseyside. The design will open up the market square, and replace divisive retaining walls and steps with seating terraces. A backdrop of trees will provide a woodland feel and anchor a new pavilion that will open on to a circular performance area at the heart of the square. Mass bulb planting will create seasonal ground cover. **seedlandscape.com**





AWARD

Shade and serenity

Online garden magazine, *Gardenista*, has named a small garden in Nebraska, USA, as Best Amateur Garden in its 2017 Considered Design Awards. In less than two years, Andrew Tatreau has transformed the bare, sun-baked garden around his rented property in Omaha, Nebraska, into an oasis of edible and native prairie planting with the centrepiece a home-built, wooden *cabaña*. The three-sided, slatted-wood structure creates a shaded retreat that offers views across the garden. **gardenista.com**

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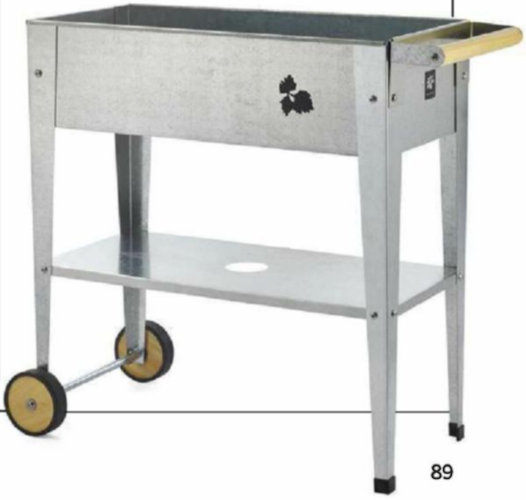
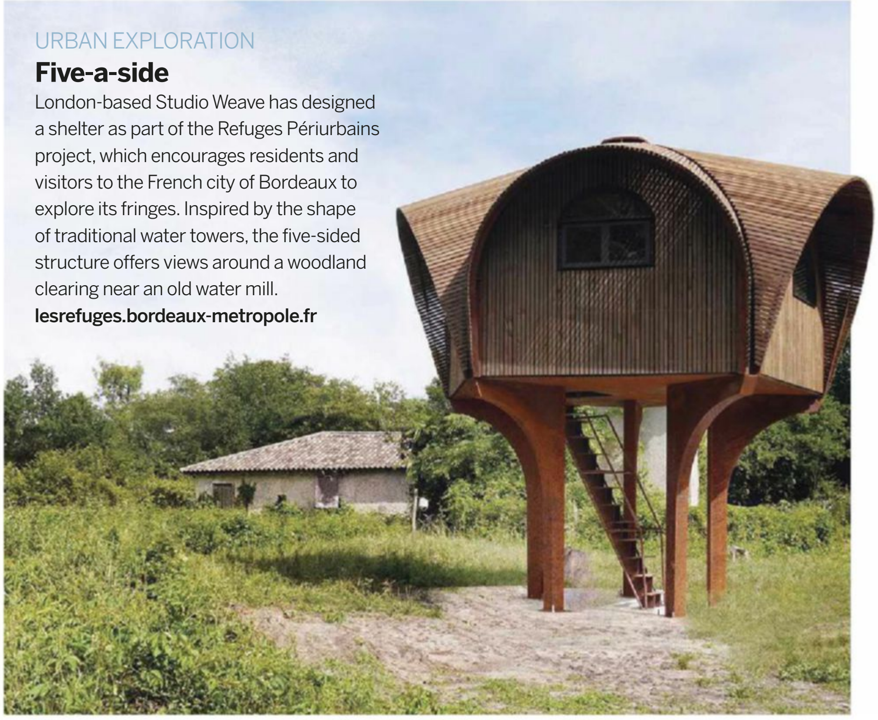


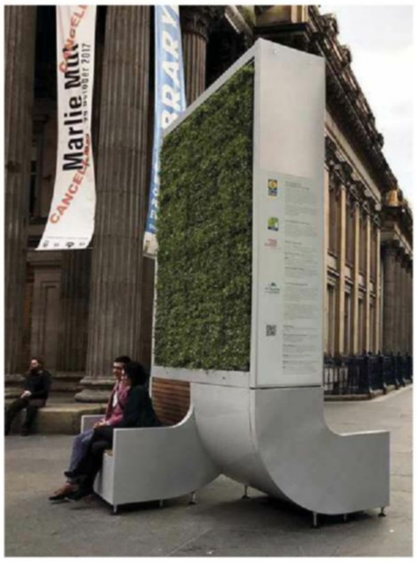
MARK WRAY ARCHITECTS, MANUFACTUM

URBAN EXPLORATION

Five-a-side

London-based Studio Weave has designed a shelter as part of the Refuges Périurbains project, which encourages residents and visitors to the French city of Bordeaux to explore its fringes. Inspired by the shape of traditional water towers, the five-sided structure offers views around a woodland clearing near an old water mill. **lesrefuges.bordeaux-metropole.fr**





BREATH OF FRESH AIR
The UK's first CityTree, a four-metre wall of mosses and leafy plants that doubles as a bench, has been installed in two locations in Glasgow. Devised by Berlin-based Green City Solutions, it has the environmental benefits of 275 urban trees through the plants' ability to purify and cool the air. greencitysolutions.de

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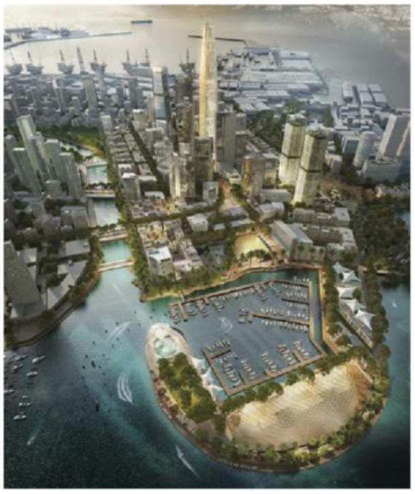
URBAN DESIGN

Down to business

An international urban design competition to create a new business district and marina for Colombo in Sri Lanka has been awarded to British architects Skidmore, Owings & Merrill with landscape design by Grant Associates. Sri Lanka's varied landscape and complex tropical climate form the key design inspirations for the masterplan, which includes a new city park, harbour and gardens. Inspired by hanging gardens, the central plaza will feature shaded promenades that encircle the new marina at the waterfront. **som.com**



Notebook

- Join two winners of the coveted RHS Young Designer of the Year – Tamara Bridge (2015) and Ula Maria Bujauskaite (2017), who will discuss their work and inspiration as part of the **London College of Garden Design's Info Burst season** at Regent's University in central London. 6 November, 6-8pm. £18. lcgd.org.uk
- The **Winter Sculpture Exhibition** at RHS Garden Rosemoor, Devon, opens on 18 November. Free guided sculpture walks take place on Wednesday mornings until 18 February 2018. rhs.org.uk/gardens/rosemoor
- The **World Architecture Festival** celebrates its tenth anniversary this month, at the Arena, Berlin. As well as seminars, there will be guided tours of the city's architectural highlights during the two-day festival. 15-17 November. worldarchitecturefestival.com
- The **New Zealand Flower and Garden Show** takes places this year at the Trusts Arena in Auckland. The show will feature more than 100 exhibits from international and local designers, including a new category of Upcycled Gardens. A 10x10m Hobbit Hole, designed by the Hobbiton Movie team behind the *Lord of the Rings* and *Hobbit* trilogies, is expected to draw the crowds, while landscape architect Norma de Langen's design for Breast Cancer Foundation NZ will incorporate a striking pink ribbon walk. 29 November – 3 December. nzflowergardenshow.co.nz
- Courses at Adam Frost's new Garden School, held at his studio in Barnack, Northamptonshire, are booking up fast. He covers the principles of designing a garden on his one-day **Introduction to Garden Design** on 5 December. £175. adamfrost.co.uk

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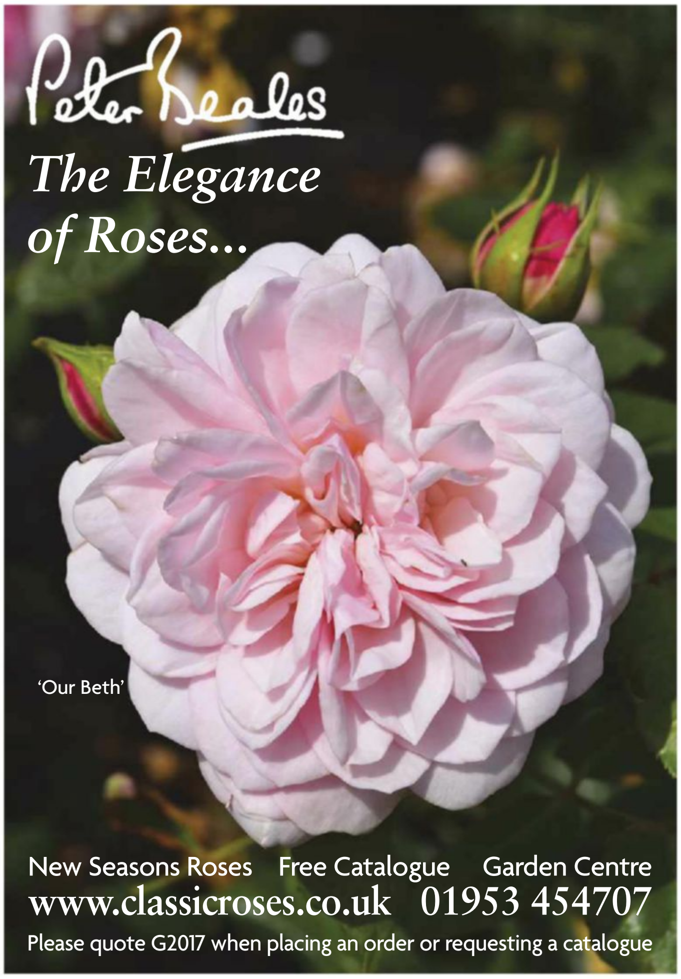

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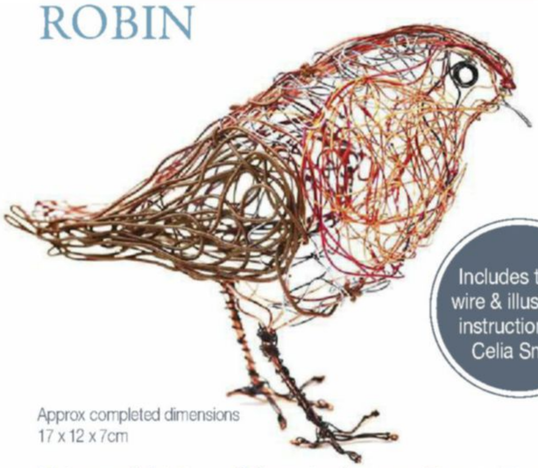

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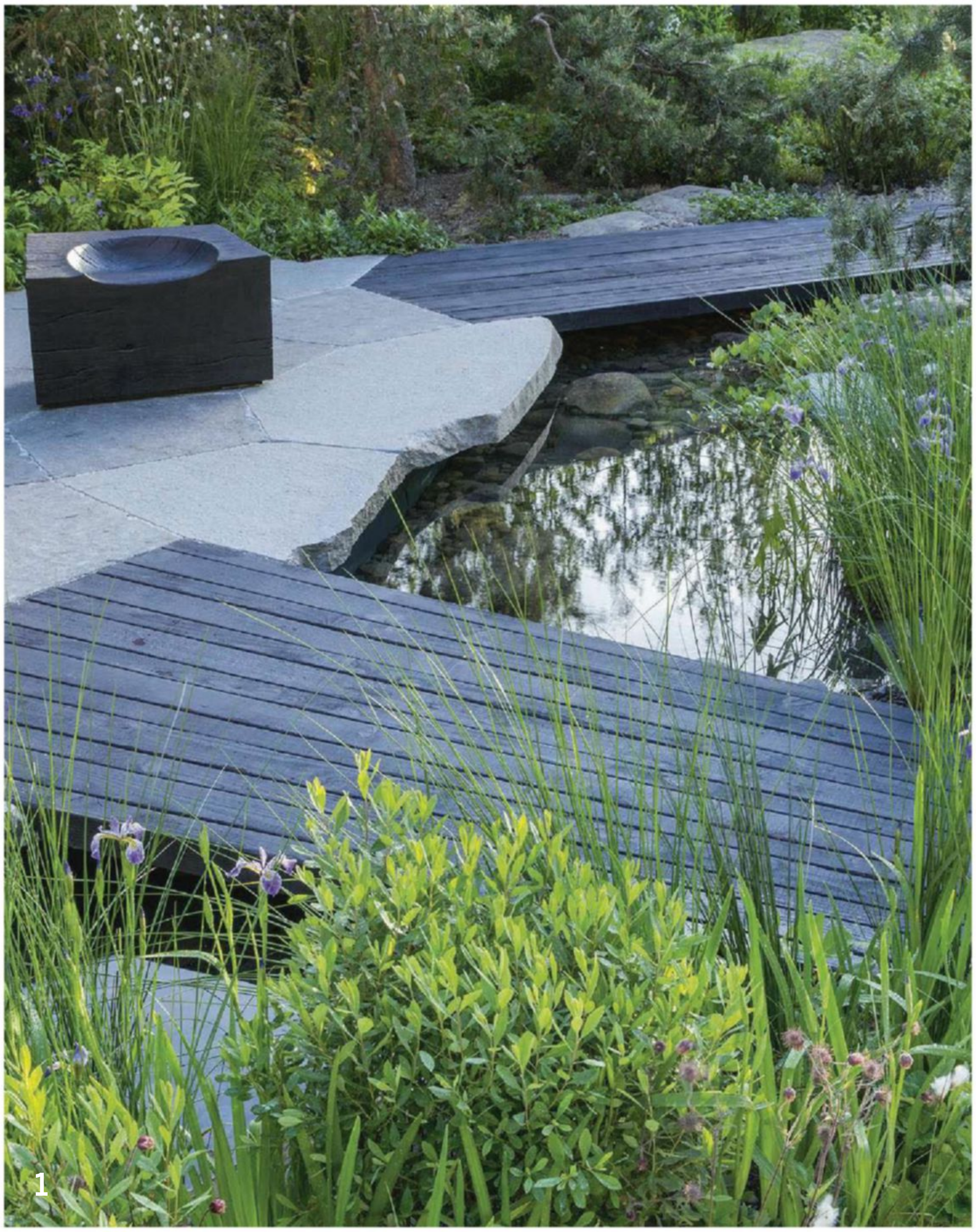


1 Dark arts

These are a pair of pretty perfect bridges – beautiful charred timber planks that cross the clearest water I have ever seen at Chelsea and notch into chunky slices of granite paving. They were in the Royal Bank of Canada garden at this year's RHS Chelsea Flower Show. It was designed by Charlotte Harris and inspired by Canada's boreal forest.

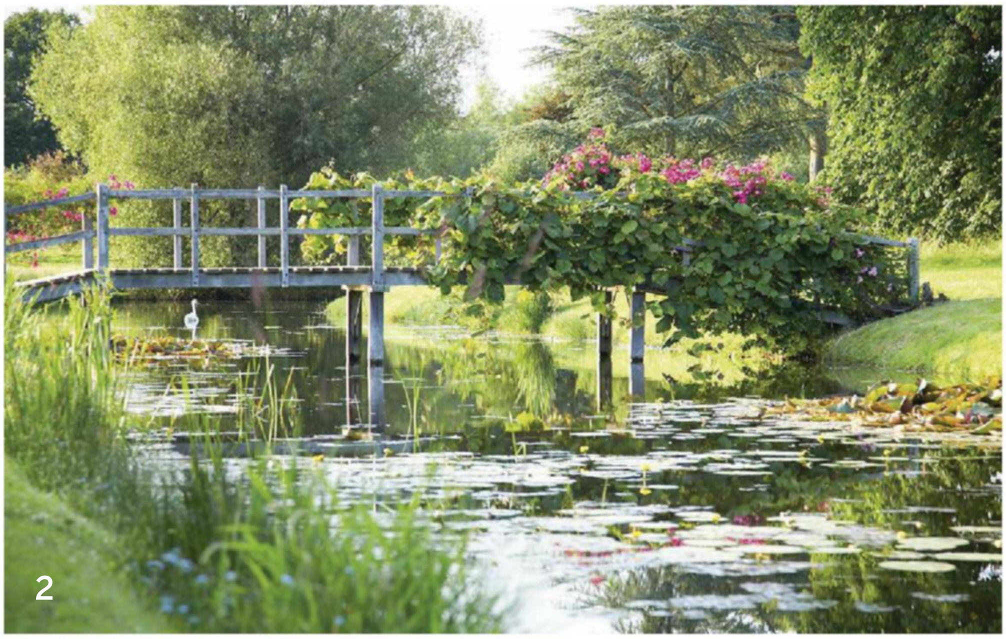
1 MARIANNE MAJERUS, ROYAL BANK OF CANADA GARDEN, RHS CHELSEA FLOWER SHOW 2017 / DESIGN CHARLOTTE HARRIS

Border crossings

Whether it crosses a grand lake or a moat, or simply links two paths across a border, a bridge can persuade busy gardeners to pause and enjoy the view

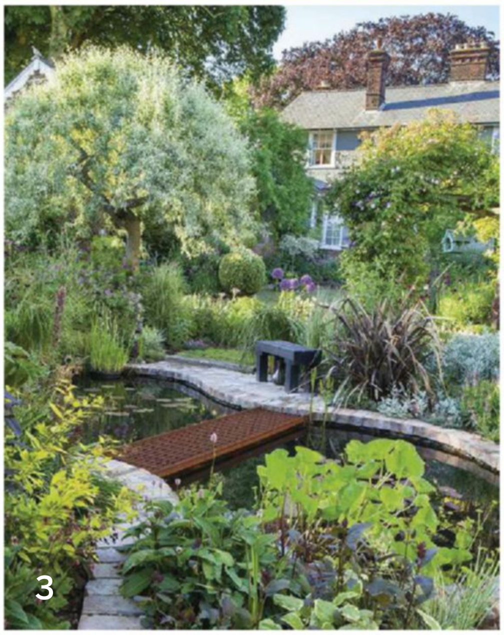
WORDS JAMES ALEXANDER-SINCLAIR

James Alexander-Sinclair is a garden designer, writer, broadcaster and founder of into-gardens.com. He has served on the RHS Council for the past five years.



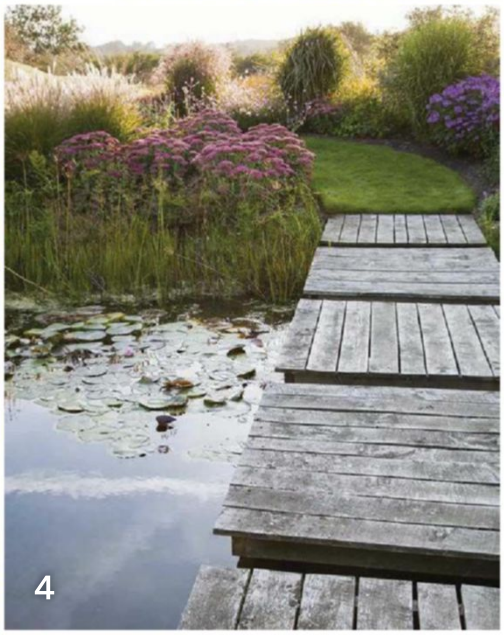
2 Royal romance

This is Hever Castle – childhood home of Anne Boleyn (although it was later snaffled by another of Henry VIII's wives, Anne of Cleves, which has always struck me as being a bit unfair). It is now home to a pretty staggering garden – particularly if you have a fondness for roses. This is a bridge over the moat decorated with the rambler *Rosa* 'American Pillar'.



3 Cut across

Sometimes you need a short cut rather than having to walk round a pond and this simple metal grille bridge at Furzelea, near Chelmsford provides an understated yet stylish solution. It also means that you can do a bit of mid-pond maintenance without having to find some waders.



4 Tread softly

I love these – they look like building pallets. Big and chunky wooden stepping stones that seem to be floating on the surface of the water. I particularly like the very simple idea of rotating each one so the planks run in different directions. This is definitely a bridge for dawdling.

2 RACHEL WARNE / GAP PHOTOS; 3 MARIANNE MAJERUS, FURZELEA, ESSEX; 4 ABIGAIL REX / GAP PHOTOS

I once made a garden that was basically just a big bridge over a flower-filled crater – it was for the late lamented Westonbirt Festival in around 2004 so it stayed there for about three months, which gave time for the planting to change from spirals of modestly sized geums to a cacophony of dahlias and grasses. You could walk over the bridge and look down on to the blowsy heads of the plants or go under and gaze up at the sky. It summed up everything I loved about bridges: leaning on the parapets of rickety wooden numbers, walking across Westminster Bridge with the sun glinting off the Houses of Parliament, the dramatic echoey world of surreptitious teenage cigarettes and graffiti beneath railway bridges and cosier memories of warm afternoons playing Pooh sticks.

We have all had our lives touched by bridges – Bridge of Sighs, Brooklyn Bridge, *Bridge Over Troubled Water*, *The Bridges of Madison County*, *The Bridge on the River Kwai*, London Bridge is falling down, Jeff (and Beau) Bridges… I could go on but you would probably all get bored and wander off to shuffle the compost so I will stop there.

These are, of course, all memorable bridges but, before we go too far down this month's maunderings, I do know that not everybody has room for a bridge in their garden. "We don't all have lakes and rushing rivers you know," I can hear you say with incredulity dripping from each syllable. Believe me, I am aware of this and would love to boast about my personal bridges and huge water features but that would, sadly, be pure flimflam and I would be sure to be found out afore long. I am talking more about something more modest – more like a crossing point rather than a full blown suspension bridge. This crossing ▷

5 Vital link

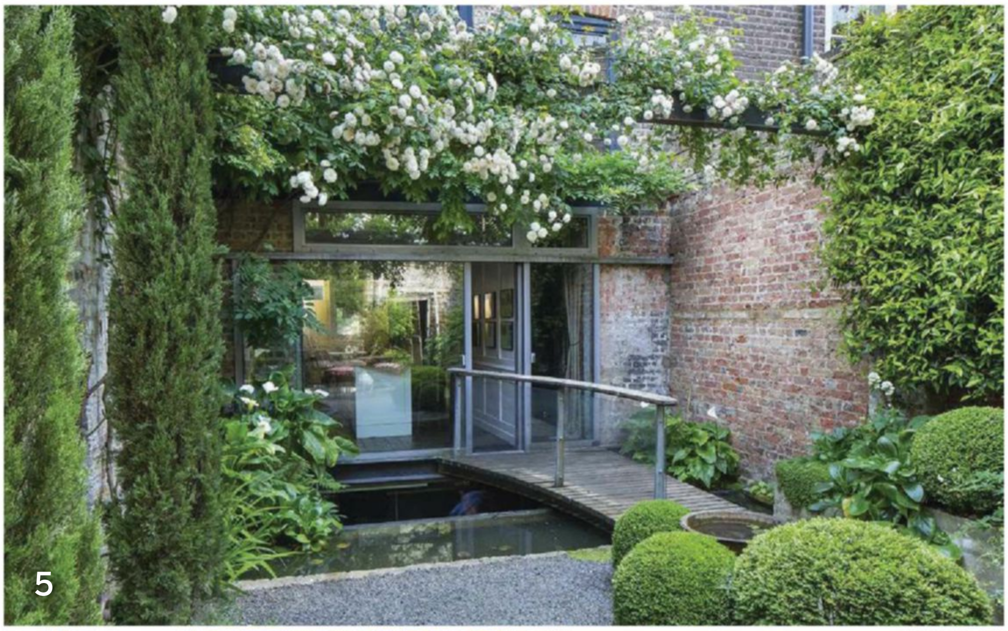
This is a very modern take on the idea of a garden moat: the bridge spans both a pond and the basement well of this house in Spitalfields, east London. It may not be much use at keeping out barbarians but it is a beautiful thing – with *Rosa* 'Sander's White Rambler' growing along the overhead steel girders. It is designed by Rupert Wheeler and Paul Gazerwitz.

6 Step back in thyme

Stepping stones make the simplest bridges. Here the same stone is used in three ways – as a terrace, as a bridge and as stepping stones through gravel. There are two clumps of thyme as you approach the pond so any misplaced footsteps will release a scratch of scent as you pass.

7 Crossing continents

This is a lovely twist on the Japanese plank bridge – a traditional design of eight narrow wooden planks that form a zig-zag pattern. Designed by Vladimir Sitta for the Garangula Garden in New South Wales, Australia, it uses big chunks of stone to help you across a dry river bed. The fact the bridge does not quite meet in the middle makes it more exciting.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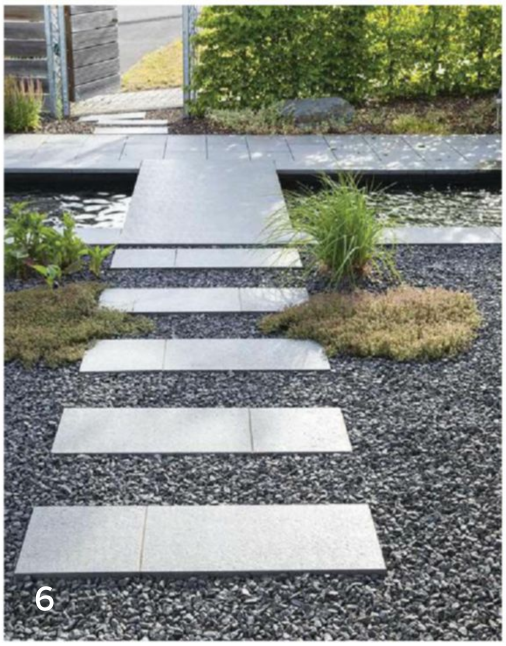
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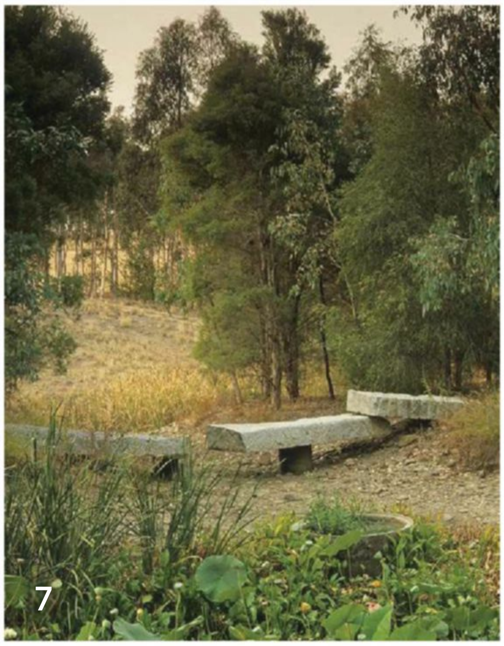
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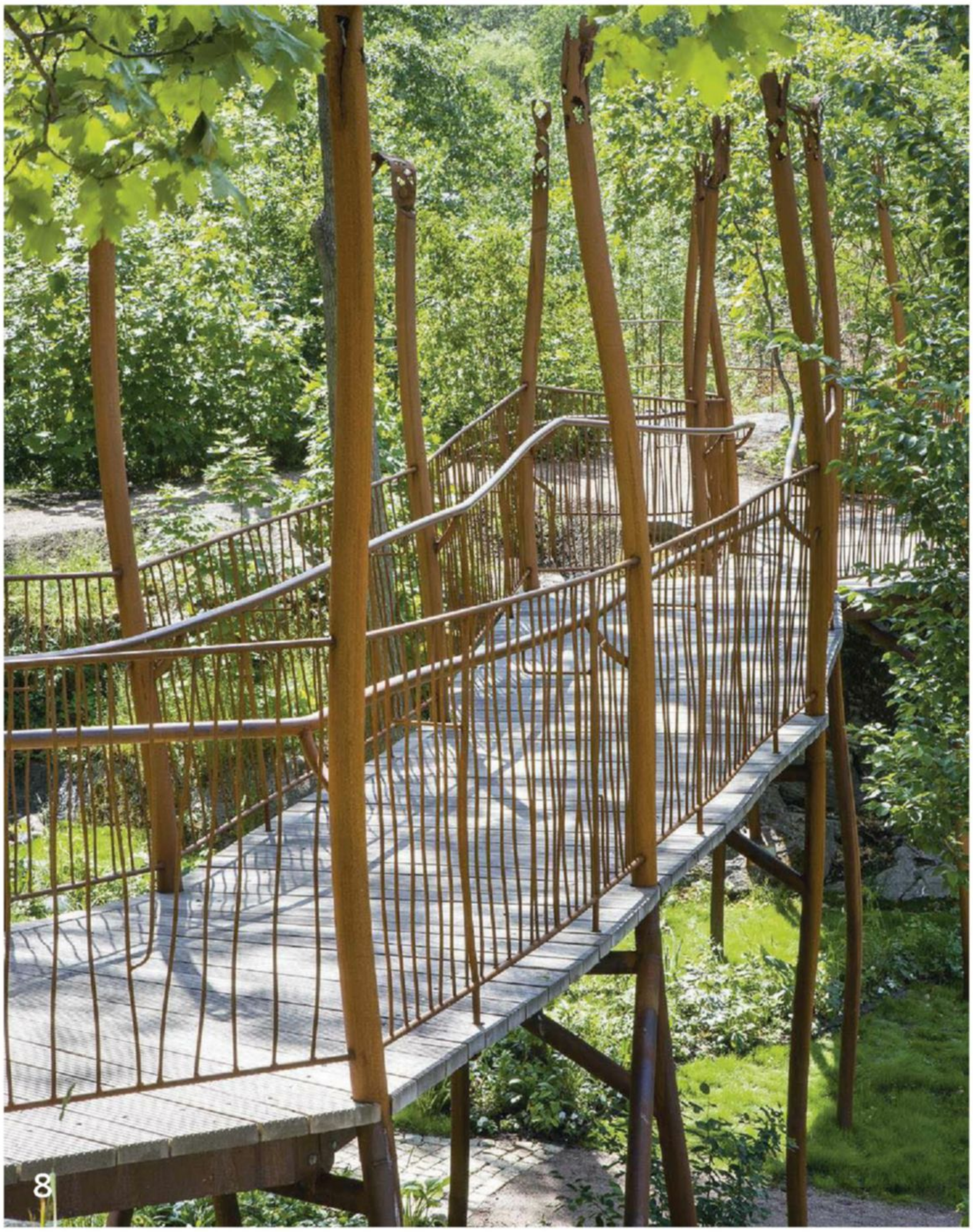
5 MARIANNE MAJERUS, SPITALFIELDS, LONDON / DESIGN RUPERT WHEELER, PAUL GAZERWITZ; 6 MARIANNE MAJERUS, DESIGN: GARTENBAU LEUFGEN; 7 JERRY HARPUR / GAP PHOTOS, DESIGN VLADIMIR SITTA

▷ point would ideally be over a stream or rill but could also span a ditch, a dry garden or, indeed, a border.

If you are lucky enough to have a stream or river (or even moat or canyon) then you are a lucky person and you should be as indulgent as possible. One of the most famous garden bridges in the world is, I suppose, in Monet's garden at Giverny where the spectacular frog-green bridge has a triple purpose: to cross the pond; to give a perfect viewing spot across the water lilies, provided that your vista is not too encumbered by tourists wearing jaunty caps; and also as a pergola to support the amazing wisterias.

However, no matter what size, the job of a garden bridge is to make you pause. It stops even the busiest person and makes them lean on the rail and look down upon shimmying pondweed or whatever. It does not have to be a grand affair with niches and pillars in fact some of the best bridges are just a couple of planks thrown across a ditch. I am particularly fond of the simple Japanese plank or *yatsuhashi* bridge, which consists of zig-zagging planks with each turn being a place to pause and look – if you don't the likelihood is that you may well fall off as there are seldom handrails. It could even be something as basic as some stepping stones. I have some that cross a border towards my chicken run so, every morning, I negotiate them, and every morning I am surprised by how they make me slow down and appreciate the little clover that grows between the stones. A small caveat is that stepping stones should always be laid so that they are comfortable to walk on: if you have to jump for the last one or take unnecessarily small steps they quickly lose their charm.

I know that not every garden will have a place for a bridge – and nor should it as a bridge that is purposeless will always be a



8 MARIANNE MAJERUS, GARDENS OF GOTHENBURG FESTIVAL, SWEDEN 2008 / 02LANDSKAP

8 Walk on high

This is an exhibition bridge designed for the 2008 Gardens of Gothenburg Festival in the historic Liseberg Park. It looks almost as though somebody has crashed into it so the steelwork is pleasingly crumpled and uneven. Makes it look much more naturalistic especially with foliage from the overhanging trees.

Further reading

Bridges Explained: Viaducts – Aqueducts (Britain's Living History)
by Trevor Yorke
(Countryside Books, 2008).

Garden Design: A Book of Ideas
by Heidi Howcroft and Marianne Majerus
(Mitchell Beazley, 2015).

The Garden Source: Inspirational Design Ideas for Gardens and Landscapes
by Andrea Jones, foreword by James van Sweden
(8 Books, 2011).

grave disappointment. If you still remain to be convinced then let me try one more angle: bridges are good for the thrill seekers among you. When we built a house about 20 years ago we ran out of money before we could do the garden so the access to the house was via a scaffold plank across a disused sheep dip. This was quite a nerve wracking crossing – especially in winter while carrying shopping or toddlers.

As gardeners we experience very few moments of pure adrenalin-pumping fear but there is always something that's just a little bit scary about crossing any bridge. What if I fall off? Or what if the bridge suddenly gives way beneath my feet? Such moments of danger are probably terribly good for your circulation and if they are also combined with taking in a lovely view then that is all the better. □

Gardens with great bridges

Alnwick Castle
Alnwick, Northumberland NE66 1NQ.
Tel 01665 511100, alnwickcastle.com
One of its many delights is a rope bridge leading to the tree house.

Monet's Garden at Giverny
Rue Claude Monet, 27620 Giverny, France. giverny.org
Home to the impressionist painter from 1883, and site of possibly the world's most famous garden bridge.

Wrest Park
Silsoe, Bedfordshire MK45 4HR. Tel 01525 860000,
english-heritage.org.uk/visit/places/wrest-park/
Gardens hold a Chinese temple and bridge that once formed part of a tableau imitating scenes found on Willow pattern plates.

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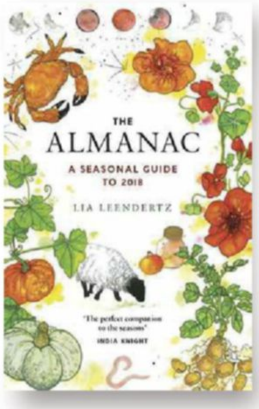
Book reviews, crossword, back issues

HUGO RITTSON THOMAS

Take a peek inside the private gardens of 25 well-known creatives, including the Wiltshire garden of Sting and Trudie Styler with its romantic Arabella Lennox-Boyd-designed borders in *The Secret Gardeners*, reviewed on page 100.

Book reviews



THE ALMANAC: A SEASONAL GUIDE TO 2018

by Lia Leendertz
Unbound, £9.99

ISBN 978-1783524044

Keep this guide close at hand and you will start to appreciate the little joys each month of the year can bring.

Reviewer Alys Hurn is staff writer for Gardens Illustrated.

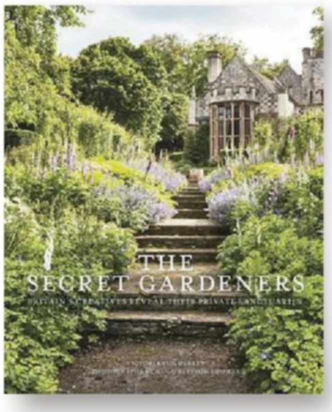
If you follow award-winning garden and food writer Lia Leendertz on Instagram, you will have seen the handwritten and beautifully styled snippets of her new title *The Almanac*, which aims to be a modern take on the tradition of the rural almanac and has been made possible by crowdfunding.

The Almanac is split into monthly sections, illustrated with charming sketches by artist Emma Dibben, and includes observations on moon phases, sunrise and sunset times, constellations, sea temperatures, tide times and types, garden tasks, nature spotting, traditional festivals and recipes that make the most of seasonal produce.

Leendertz introduces each month affectionately, highlighting some of the simple pleasures the changing seasons can bring. Although the title implies that the book's content is pinned to 2018, most of the information can be used year after year. I couldn't help but turn the pages to find November, a month synonymous with cold and wet weather, to see what we should be celebrating now.

'A drift of wood smoke and the occasional tang of sulphur is the scent of November,' says Leendertz. 'It is a month in which we fight the encroaching dark with light.' She highlights notable dates, including Guy Fawkes Night, Diwali and Remembrance Sunday, and seasonal migrations, such as whooper and Bewick's swans coming south from the Arctic for the winter. She advises us to plant hanging baskets with winter bedding, feed the birds, use up any remnants from the glut of borlotti beans and get some sticky parkin baking.

Beautifully written, this pocket-sized guide is a labour of love and will remind you to appreciate little moments throughout the year.



THE SECRET GARDENERS: BRITAIN'S CREATIVES REVEAL THEIR PRIVATE SANCTUARIES

by Victoria Summerley, photographs by Hugo Rittson Thomas
Frances Lincoln, £30

ISBN 978-0711237636

This lavishly illustrated book gives a backstage pass into the private sanctuaries of 25 well-known creatives.

Reviewer Paula McWaters is an editor and freelance writer.

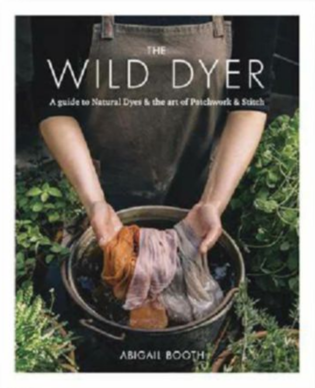
What does it take to make a great garden? Vision, creativity, passion, commitment? All these, certainly. Money can help too and it is clear that plenty has been spent on the gardens featured in this intriguing collection. Author Victoria Summerley and photographer Hugo Rittson Thomas set out to make a book about artists' gardens, but soon broadened the remit to include notable people in the performing arts and the worlds of music, theatre and science.

They have opened the gates to the private Edens of such luminaries as Sting and Trudie Styler, the Branson family, Prue Leith and Nick Mason, as well as those of artists, sculptors and theatre producers. Given the showbiz background of some of the owners, there is a surprising absence of glitz. These are sublime confections, graced with stone-edged rills, Italianate pergolas and intricate grass labyrinths.

Not all of the owners are hands-on (it is hard to imagine Ozzy Osbourne wielding a hoe), but the author gives credit to everyone involved in each garden's creation. Designers, head gardeners and spouses are named and their contributions acknowledged. As gardens are so often a collaboration of forces, this is gratifying to read.

The author's descriptions, laced with anecdote, history and horticultural detail, bowl along nicely, taking the reader down this path and that. We are invited to admire the borders designed for Sting by Arabella Lennox-Boyd, peer over the picket gate at Julian Clary's and stroll the lime avenue at Anish Kapoor's. And Hugo Rittson Thomas's photographs are wonderful; he has managed to capture the gardens on just the right day in perfect light.

This is a highly enjoyable book – armchair garden visiting at its very best.



THE WILD DYER: A GUIDE TO NATURAL DYES & THE ART OF PATCHWORK & STITCH

by Abigail Booth,
photographs by Dean Hearne
Kyle Books, £16.99

ISBN 978-0857833952

A colourful and inspiring guide for those interested in plants and textile production, with expertly executed images and styling.

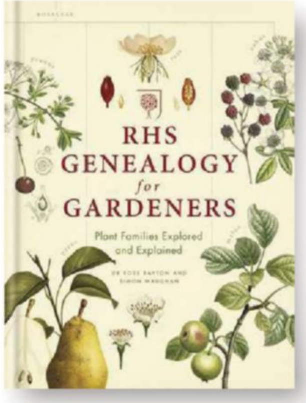
Reviewer Rosanna Morris is a freelance writer.

In *The Wild Dyer*, artist Abigail Booth, who runs the studio practice Forest + Found with her partner, has produced a book that combines her two loves: plants and textiles.

A maker of large, abstract textile pieces, here she shares her knowledge of natural dyes so that others can transform raw materials into something beautiful. She is the wild dyer – foraging for plant dyes in her kitchen, on her allotment, and in parks and hedgerows, using avocado skin, rhubarb and elderberries to add colour to her stitched and patchwork pieces. Once she has brought you into her world in the introduction and covered storage, tools, equipment, dye and fabric preparation, she sends you off to discover it all for yourself.

Each of the four chapters – In the Kitchen, The Dyer's Garden, Summer Foraging and Autumn Foraging – has an introduction, explanatory notes on dye plants and a couple of simple, step-by-step projects, such as how to make a harvest bag using rhubarb, comfrey and *Coreopsis* or a gardener's smock with weld and *Rudbeckia*. Gardeners will no doubt linger longer in the dyer's garden, allotted a few more pages as it details how to grow plants from seed. Booth includes madder, woad and weld – traditional dye plants used for centuries as sources of red, blue and yellow – as well as dyer's coreopsis (*Coreopsis tinctoria*), a good dye plant creating rich ochre and burnt orange.

While some of the photographs are beautifully captured for decorative effect, those for the project steps and the fabric swatches are practical and illustrative. To round off, Booth includes a list of dye plants not already featured, helpfully providing the common and Latin plant name, the colour it creates and the part of the plant used. A whole new world awaits in this alluring text.


RHS
GENEALOGY
for
GARDENERS
Plant Families Explored and Explained
DR ROSS BAYTON AND SIMON MAUGHAN

RHS GENEALOGY FOR GARDENERS: PLANT FAMILIES EXPLORED & EXPLAINED

by Simon Maughan and
Dr Ross Bayton
Octopus Publishing, £14.99

ISBN 978-1784723804

A fact-filled overview of the development of floral families that is ideal for anyone with an interest in plants.

Reviewer Matthew Biggs is a Kew-trained gardener and presenter.

The popular pastime of researching one's ancestry has successfully transferred to television in the guise of the BBC's *Who Do You Think You Are?* Entertainer Sir Bruce Forsyth discovered he was related to William Forsyth of forsythia fame and a founding father of the RHS, and to Joseph Forsyth Johnson, who created several gardens in the USA; newsreader and Chelsea Flower Show TV presenter Sophie Raworth discovered gardening genes too. Genealogy unearths unexpected stories, helps people to understand who they are and appeals to a wide audience.

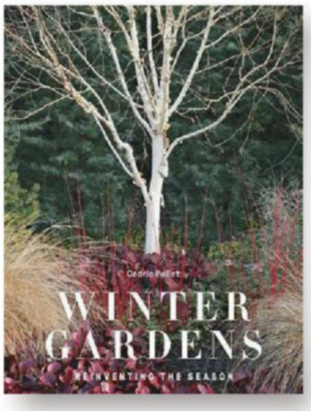
This delightful, informative book does the same for plant families. In clear, chronological order, it tells the story of the development of plants from *Equisetum* and its allies, through ferns and conifers to the flowering angiosperms that fill our gardens.

The book continues with instructions about how to identify and understand the different structures of a plant, from the roots, stems and leaves to the fruit and seeds, and explains how to identify plants before launching into a description of the major plant families themselves. Each family is considered in several sections, providing concise descriptions of range, origins, flowers, fruit, leaves, habitat and practical uses for the gardener and designer. This approach elevates a potentially dry subject into one filled with fascinating facts, and the format means it can be read in one sitting or browsed at will.

Embellished with beautiful botanical paintings and illustrations, the book is visually pleasing and the attention to detail outstanding; even the bookmark complements the colour theme that runs through the book.

The quality of presentation makes this book a perfect gift, both to give and to receive.

Book reviews



WINTER GARDENS: REINVENTING THE SEASON
by Cédric Pollet
Frances Lincoln, £30

ISBN 978-0711239159

The best winter gardens in the UK and France, highlighting an indispensable palette of plants used in their creation.

Reviewer Jim Gardiner is former RHS director of horticulture.

I am thrilled to see Cédric Pollet's superbly illustrated book so quickly translated from the original French. Pollet trained in horticulture at the University of Reading before becoming a professional photographer in his native France. His images transport the reader into gardens in England and France, captivating us with an exploration of landscapes seen at their best in winter.

Pollet uses the introduction to identify his passion for plants and describe how winter gardens have been recognised as a distinct style. I can see why he was inspired by Jean-Pierre Hennebelle's planting of birch, cherry and maple at his nursery at Boubers-sur-Canche, having appreciated this myself some 20 years ago.

Pollet regards Christian Peyron, the creator of Le Jardin du Bois Marquis, as the main inspiration for this book. Beautiful images of the garden in winter and at other times of the year show how it is transformed from season to season. This is one of Pollet's favourite gardens; the Sir Harold Hillier Gardens in Hampshire, regarded by Pollet as a paradise on earth for plant lovers, is another.

Other featured gardens include RHS Gardens Wisley, Rosemoor and Harlow Carr, and Stone Lane Gardens in Devon, which has one of England's most diverse collections of birch. The massed plantings of red-stemmed dogwoods and Himalayan birch at Marks Hall Gardens in Essex show how effective simple planting can be.

The chapter entitled Plant Palettes covers a wide selection of plants for ornamental bark, winter-flowering and fruiting plants, and structural plants.

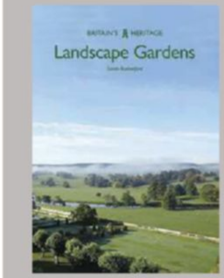
This book will appeal to plantsmen and garden designers alike, as well as those who simply enjoy visiting gardens. ☐

Other books

Must-read books for this month – from the history of the tea garden to stunning woodland photography.

THE FINE ART OF
paper flowers
TIFFANIE TURNER

THE FINE ART OF PAPER FLOWERS
by Tiffanie Turner
Watson-Guptill Publications, £19.99
ISBN 978-0399578373
An inspiring, step-by-step guide to paper flower making.

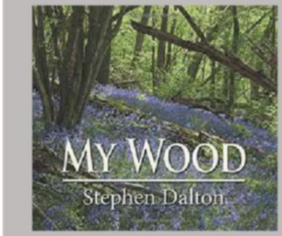


BRITAIN'S HERITAGE SERIES: LANDSCAPE GARDENS
by Sarah Rutherford
Amberley Publishing, £8.99
ISBN 978-1445669939
The origins and legacy of landscape gardening throughout Great Britain.

BRITAIN'S HERITAGE
Tea Gardens

BRITAIN'S HERITAGE SERIES: TEA GARDENS
by Twigs Way
Amberley Publishing, £8.99
ISBN 978-1445670010
A nostalgic look at the history of the tea garden, along with current-day examples.

PRICK
by Gynelle Leon
Mitchell Beazley, £15
ISBN 978-1784723675
The ultimate guide to the current hipster choice – cacti and succulents – including how to choose, style and care for them.



MY WOOD
by Stephen Dalton
Merlin Unwin Books, £14.99
ISBN 978-1910723449
Award-winning photographer Dalton captures the beauty of his own nine-acre wood in this book of stunning images.

Peter Hahn

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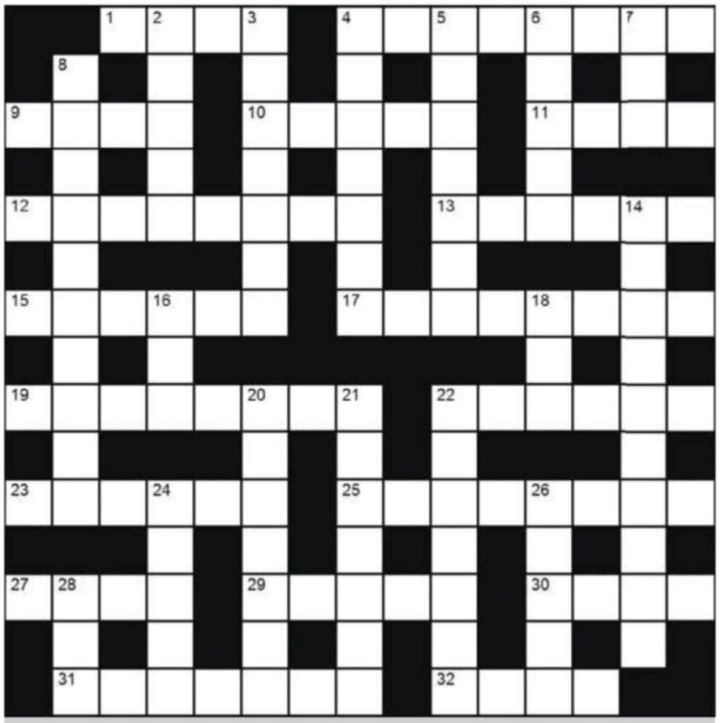

ACROSS
1 Choicest stone fruit? (4)
4 Houseplant called 'Flying Goldfish' – a one-culm variety (8)
9 A gem of a deep red gladiolus with tubular flowers (4)
10 Edible gourd in the genus of *Cucumis* (5)
11 See 16 down
12/24 down Another name for Indian rhubarb of *Darmera* genus – rain protection factory? (8,5)
13 Genus of deadly nightshade – a sort of op art (6)
15 The pineapple, consists of yellow fruits with no top! (6)
17 Genus of flax lily – rearranged in a ladle (8)
19 Disease affecting rhubarb – produced by monarch's topping? Rubbish! (5,3)
22 Frilly leaved lettuce – Tin Tin? (6)
23 An *Aquilegia* with so-called black and white bonnets (6)
25 Genus of bent grass – or it sags, anyway! (8)
27 Scottish-bred salad potato, in many allotments (4)
29 Winter vegetables, relatives of the onion (5)
30 Umbelliferous herb makes dog initially unwell (4)
31 Aromatic plant aka fraxinella or burning bush (7)
32 Potential plant – observe date (4)

DOWN
2 Bend a shoot to the earth to root (5)
3 Plant with speckled orchid-like blooms (7)
4 Type of kale or general term for 'greens' in cabbage family (7)
5 Genus of verbena-like flower… in Atlanta, naturalised (7)
6 Grass cutter (5)
7 A named crocus… for one's self-image (3)
8 The lungwort genus (10)
14 Pasqueflower genus (10)
16/11 Fresh growth found on shrub or tree (3,4)
18 Representing a vast period of time… in peonies (3)
20 Laurel I confused for genus of plants with petunia-like flowers (7)
21 Like a leafless tree's branching – try to include acer (7)
22 *Prunus* sub-genus of sour cherries – causes changes, right inside (7)
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26 Grass-like plant in diseased *Gesneria* (5)
28 How *Fritillaria* flower heads move – indicate agreement (3)

SOLUTIONS TO THIS MONTH'S CROSSWORD WILL BE PRINTED NEXT MONTH

OCTOBER'S SOLUTION

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DOWN 2 Egret **3** Bodnant **4** Cress **5** Redcaps **6** Lucky **7** Pierrot **8** Impatiens **14** Cordyline **15** NGS **16** BBC **18** Fescues **19** October **20** Ikebana **22** Aztec **23** Rosea **25** Gleam.

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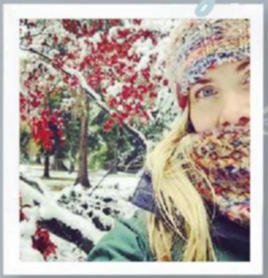

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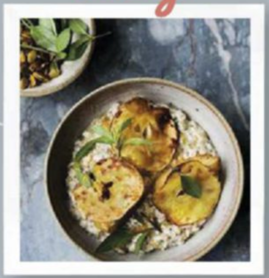

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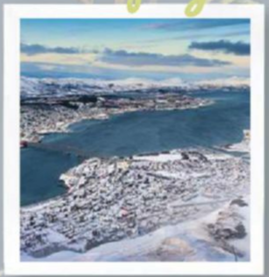

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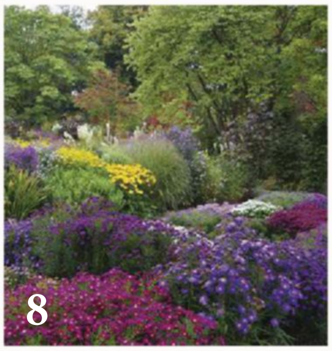

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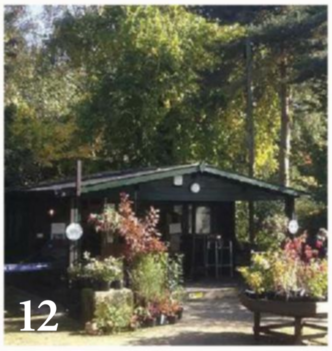

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Autumn in Colour

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1 DAWYCK BOTANIC GARDEN

Immerse yourself in autumn splendour at Dawyck Botanic Garden, near Peebles, in the picturesque Scottish Borders. The world-famous arboreta is renowned for its spectacular autumn colour. See some of Britain's oldest and tallest trees bathed in a rich tapestry of seasonal hues. Enjoy burnside and woodland walks in the five-star Garden.

Tel **01721 760254**
Web **www.rbge.org.uk/dawyck**

2 CAMBRIDGE UNIVERSITY BOTANIC GARDEN

Spectacular colour ignites Cambridge University Botanic Garden during autumn. Set in 40 acres of beautifully landscaped gardens in the heart of Cambridge, the Garden has one of the region's finest collections of trees. Their autumn colour creates a rich foliage tapestry with highlights including the Autumn Garden and Lakeside plantings.

Address **1 Brookside, Cambridge, CB2 1JE**
Web **botanic.cam.ac.uk**

3 ARDMADDY CASTLE GARDENS

Ardmaddy Castle Gardens, in a most spectacular setting, surround the Walled Garden with magnificent rhododendrons, collection of unusual and rare shrubs and plants, Clock Garden with cutting flowers, Crevice Garden, fruit and veg grown with labour-saving formality – all within dwarf box hedging. Beyond, a woodland walk with 18m hydrangea, water gardens.

Address **Nr Oban, Argyll PA34 4QY**
Tel **01852 300353** Web **ardmaddy.com**

4 ABBOTSBURY SUBTROPICAL GARDENS

The Enchanted Illuminations at Abbotsbury run from 12 October every night until 29 October. Theatrical lighting magically up lights splendid autumn colour throughout the garden. Entry to this spectacular event is from 10am, lights go on at dusk until close at 8.30pm. The restaurant is open for suppers and hot drinks , and the shop is full of Christmas gifts. Check the website for more details.

Address **Bullers Way,**
Abbotsbury, Dorset DT3 4LA
Tel **01305 871387**
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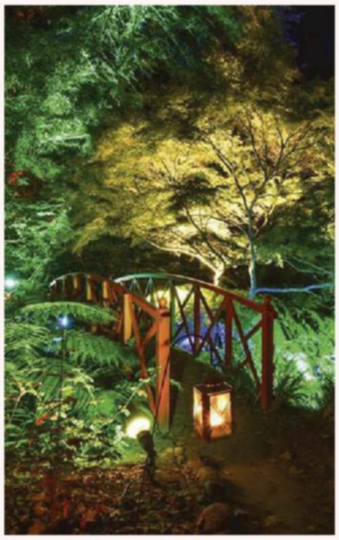


5 BASILDON PARK

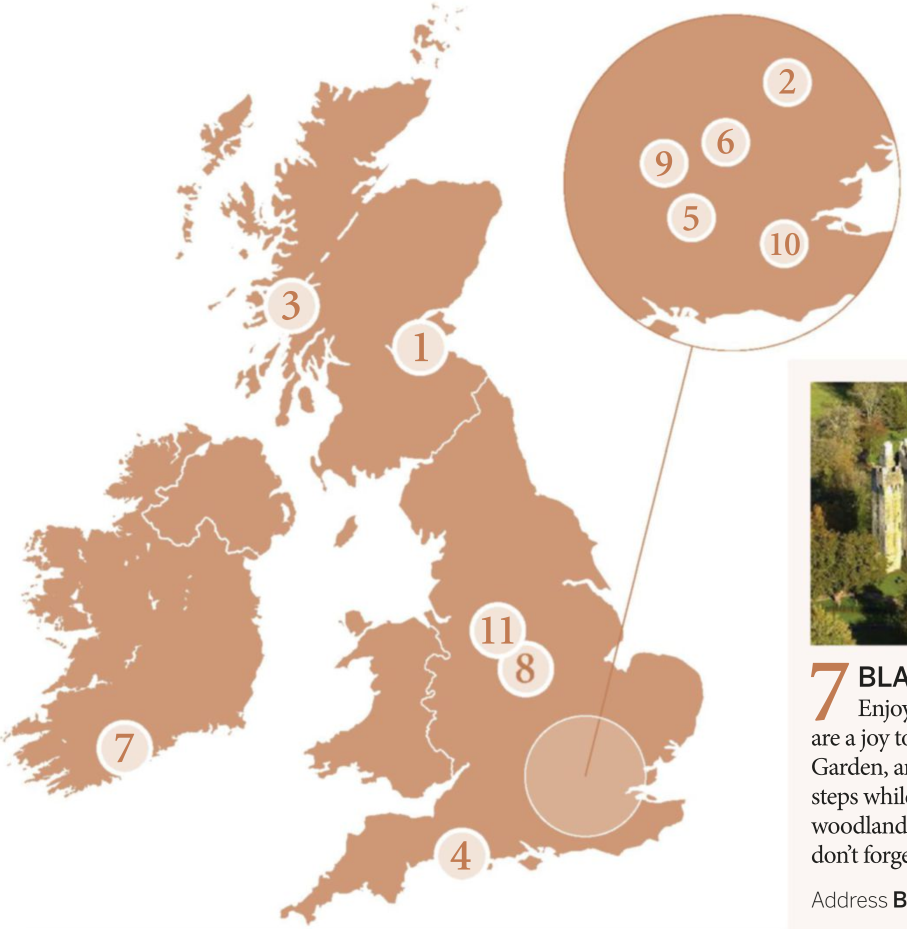
As autumn begins, the Parkland and gardens at Basildon Park transform into a riot of oranges, reds and hues of yellow as the leaves change. Experience the woodland walk lit up from October onwards and the changing colours of the trees through the season.

Address **Basildon Park, Lower Basildon, Reading, Berkshire RG8 9NR**
Web **nationaltrust.org.uk/basildon-park**

6 WOBURN ABBEY AND GARDENS

Visit these award-winning gardens as they erupt in an array of stunning autumn colours. Enjoy autumn interest throughout the parkland and gardens and take in many features designed by the great landscape designer Humphry Repton. Start your visit with a drive through the extensive deer park, during the season when deer wear their spectacular antlers with pride.

Address **Woburn, Bedfordshire MK17 9WA**
Web **woburnabbey.co.uk**



7 BLARNEY CASTLE

Enjoy autumn at Blarney Castle and Gardens. The 60 acres of gardens are a joy to explore. Visit the prehistoric Fern Garden, our deadly Poison Garden, and our magical Rock Close. Make a wish on the famous wishing steps while the waterfall cascades alongside. Stroll by the lake, riverside and woodlands or in the dazzling arboretums in all their autumn splendour. But don't forget to kiss the famous blarney stone! Cafe and shops on site.

Address **Blarney, Co. Cork, Ireland** Web **blarneycastle.ie**

8 BLUEBELL ARBORETUM & NURSERY

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Web **waterperrygardens.co.uk**

10 HEVER CASTLE

The Castle is at its best in the autumn when the Boston ivy turns a vivid shade of red. The rich yellow, red and orange leaves of beech, mingling with liquidambars, tulip trees and Japanese maples, all contribute to an explosion of colour. Throughout October collect an Autumn Colour Trail on arrival and discover the top autumn walks and colour hotspots in the grounds.

Address **Hever, near Edenbridge, Kent TN8 7NG**
Tel **01732 865 224** Web **hevercastle.co.uk**

11 HADDON HALL

Described as one of the most romantic houses in Britain, Haddon Hall's gardens overlook the River Wye in Bakewell. Arranged as a series of terraces, over the past few years the gardens have been designed by Chelsea award winner Arne Maynard and are renowned for their incredible array of roses, filling the garden with colour and fragrance.

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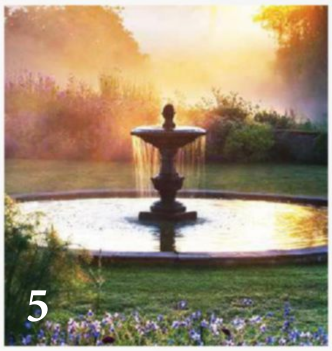

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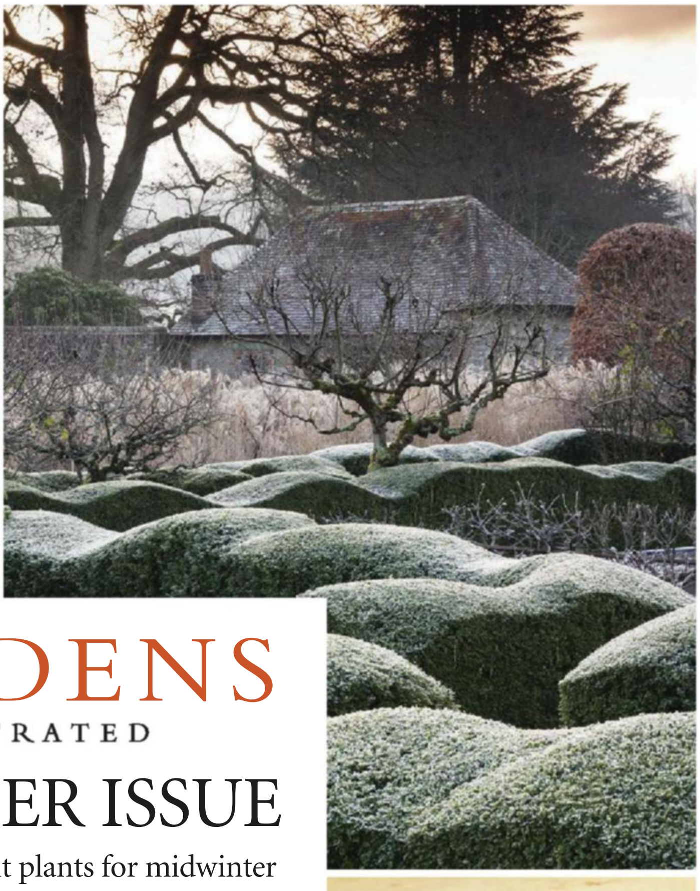
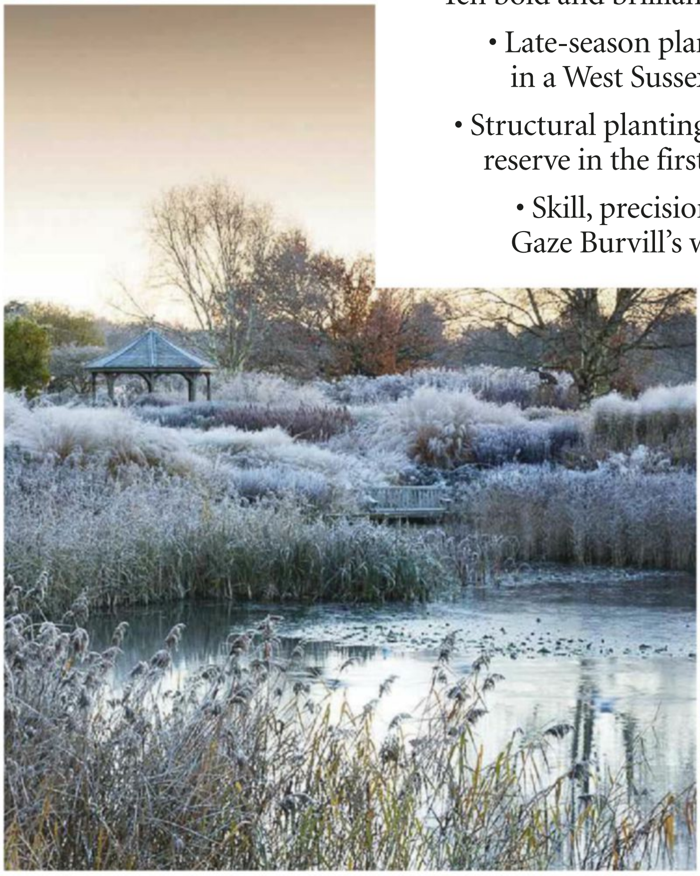
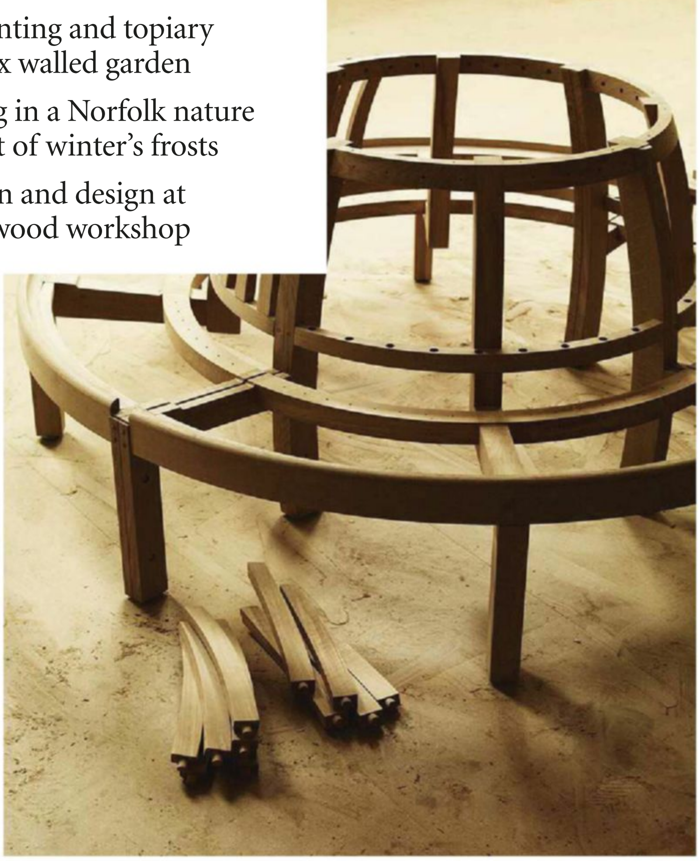

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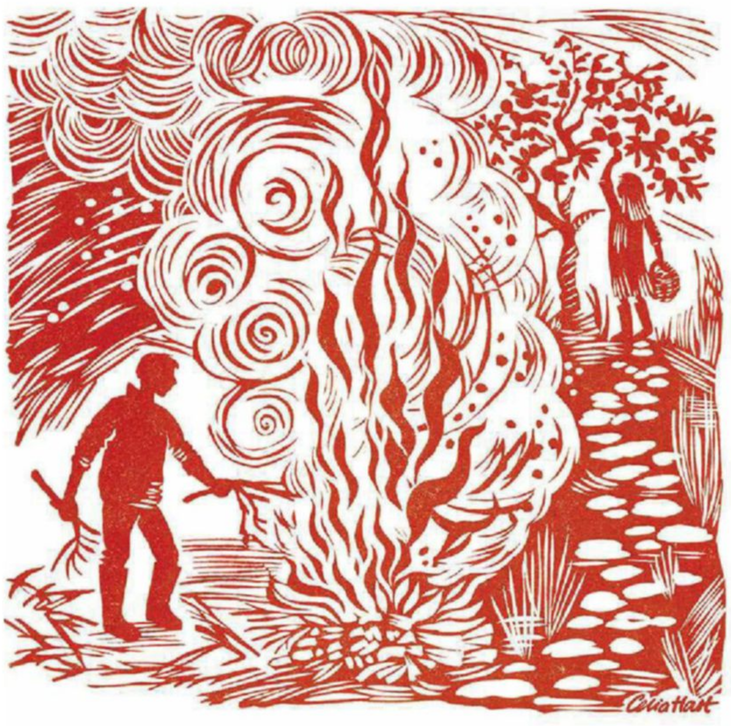
A labour of love and friendship

With much gathering and clearing to be done, Frank wonders about the etiquette of engaging visitors to work in the garden

WORDS **FRANK RONAN** ILLUSTRATION **CELIA HART**



At this time of year there should be the odd bonfire to light and tend; much better than letting them get cabin fever indoors

Friends descend. Usually the garden must wait. A friend comes before a plant, because when a plant fails another can be bought. The kind of friend that can be replaced is one you don't want. And then there are friends, the paragons of amity, who arrive and ask what needs doing most in the garden.

It is not an easy question to answer. Not because you don't know exactly what needs to be done, but because of a sliding scale of inner conflicts. The first is a clash with the laws of hospitality; a friend beneath your roof should not be used for labour: not stir the fire nor clear the table, let alone haul your prunings. I have friends with whom I stay and am immediately, and with pleasant astonishment, indentured to hard labour (fine by me – much better to do something with your hands than think of inoffensive things to say before the excuse of two whiskies). But in my house I give no such quarter: visitors are expected to endure the full time occupation of being guests.

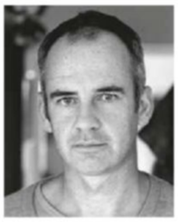
The second turmoil is one of trust. Who would you set loose among your darlings with uninformed feet and sharp instruments? (Though I, hypocritically, carry secateurs in the glove compartment out of mistrust of the sharpness when asked to operate elsewhere.) The occupations of an occasional garden assistant must be menial. Adding insult to imposition.

But there are friends, so charming, sympathetic and genuine, that they see through my neuroses, and knock it backwards, and then we have a day in the garden. No white Burgundy and fleshy fish is married better than work and conversation. You don't have to think long to find a task that anyone can do, like pinching out or deadheading or weeding a path. And even if it is not well finished, you will have got something else done in the meantime, and correcting it will probably be less trouble than accomplishing both jobs, and still you will have spent irreplaceable time in the kind of talk that happens during the distraction of work.

With that in mind, machinery should be avoided, which made the contribution of my friend Chickchick this year a work of supererogation. She came to stay for a week and it was when the meadow had to come down, which is a job that is four times easier with two people. While I strimmed she raked and, being the daughter of a Welsh farmer, the stacks she made were things of beauty in themselves. Then she hauled while I mowed, not once looking like she was going to lose interest before the work was complete. It is quite another thing when the noise of machines forces you to work together in silence and the companionship remains good. That was a well-earned bath and Negroni.

There was no question but that I should have been the one wielding the machines. To have a guest do something as unpleasant as that would be unthinkable. With family, on the other hand, no task is too menial or anti-social. Younger siblings are handed the strimmer and told to get on with it as a matter of course, and can be criticised and baited if the job is not done well.

Beasting the junior relations aside, there is plenty of gentle work for the eager visitor, if you think about it. Harvesting comes top of the list, if there is fruit to be picked or vegetables for gathering. An afternoon under the redcurrant bushes is an afternoon of pleasure, tripled if they are staying long enough to be able to take home a jar of jelly. And this time of year there should be the odd bonfire to light and tend, which would run a close second, and much better than letting them get cabin fever huddled round the fire indoors. It is useful to have a line of spare wellies of various sizes, just in case you succumb, reluctantly, to an offer to work. □



Frank Ronan is a novelist who lives and gardens in Worcestershire.

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